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ADVANCED EQUITATION

BARETTO DE SOUZA

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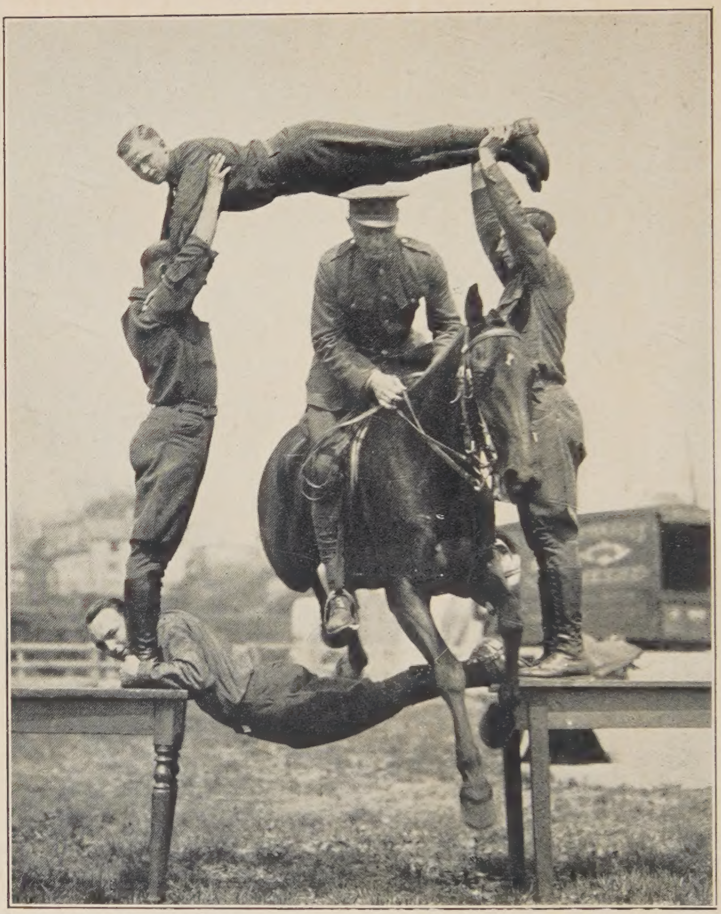
ADVANCED EQUITATION

BY THE SAME AUTHOR

PRINCIPLES OF EQUITATION

An enlarged and revised Edition of the Author's "Elementary Equitation" with important new chapters and illustrations.

E. P. DUTTON & COMPANY



International Newsreel Photo.

Private Pomerantz, U. S. A., rehearsing his horse on jumps through a human frame, in preparation for the Horse Show held at Fort Hamilton, N. Y., May 21–22, 1926. Besides being an excellent example of good jumping by both man and horse, this picture shows that jumping without wings is also practised in the United States . . . although, unfortunately, by too few riders. Photograph used here by permission of "The New York Herald Tribune." See Fig. 103.

ADVANCED EQUITATION

BY

BARETTO DE SOUZA

(COUNT DE SOUZA)

AUTHOR OF "PRINCIPLES OF EQUITATION," ETC.

Illustrated under the Author's Direction with
Photographs and with Numerous Drawings
By VICTOR NICKOL

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TO
My Pupils

I've seen myself, and served against, the French,
And they can well on horseback: but this gallant,
Had witchcraft in't; he grew unto his seat,
And to such wondrous doing brought his horse
As had he been incorpsed and demi-natured
With the brave beast: so far he topp'd my thought
That I, in forgery of shapes and tricks,
Come short of what he did.

—HAMLET, IV, vii

PREFACE

Custom requires us to call it a preface, but in reality the ensuing observations are a friendly address to those who are to read Count de Souza's book, a prelude written by one who has known him for many years and appreciated his extraordinary talent in his profession.

We once burst into print on the subject ourselves, and we then defined Equitation as "the art of riding and controlling the saddle horse with the maximum of efficiency and comfort to both the parties concerned in that operation," distinguishing it from mere riding, which is the act of being carried about by a horse or some other conveyance. What one on horseback does may be mere riding, or it may be so much more skillful as to deserve the name of Equitation, or it may be the dexterity of the genuine *écuyer*. There are no nouns which exactly characterize riders of various degrees of proficiency. The terminology of Equitation is neither very clear nor well defined. Moreover, it is difficult to express in words, which are at best but loose-jointed, inaccurate things, an art which is largely made up of balance, of developed instincts, of the growth and control of reflexes, of reactions ultimately unconscious, of that mysterious thing called tact—in short, of processes which finally come to take place in the obscure realm of the subconscious mind. It is with difficulty that such processes can be translated into terms of the conscious; sometimes it is impossible.

It is for this reason among others that we find such difficulty when we seek for guidance in the books on Equitation. We ourselves have read many books; we "did eagerly frequent

> Doctor and saint, and heard great argument
> About it and about";

and while our reading has been far from unprofitable, we frankly admit that we have found the precepts of most writers sometimes difficult to understand and frequently impossible to apply—and we are not willing to concede that our own mental equipment is wholly to blame for it. We think that most Olympians of the spur and pen rode far better than they wrote, for they rode with minds and muscles functioning automatically and unconsciously; but at the writing-desk their mental processes were conscious and frequently awkward. This was pointed out by the distinguished psychologist, Dr. Le Bon, whose fascinating work on the subject, as well as the monographs of the French cavalryman who conceals himself under the pen name of Capitaine de Sévy, are exceptions to the general fact.

In Mr. de Souza's books we have another brilliant exception. A horseman of more than fifty years' experience, an *écuyer* of the first order, who studied under M. Jacques Lieutaud, a pupil of both the Bauchers, father and son, who had studied also with Captain Raabe, Baucher's most distinguished pupil, and another of the famous Masters of France, birthplace and nursery of modern equitation, he also possesses the rare faculty of power to turn his knowledge into the written word. The Equine Muse—unknown among the classic sisters, but, to judge from the bulk of her followers' productions, no inactive goddess—has inspired him with intelligibility as well as talent. We promise the riding-reader who has the patience to study, the intelligence to understand, and the skill to apply the principles of this book, that a new world of horsemanship lies before him.

To this intelligent reader we need not point out how important are reason, theory, and precept. Demonstration and practice under skilled instruction are of course invaluable; but those who, not living in New York City, cannot avail themselves of Mr. de Souza's personal instruction, will nevertheless find the study of his equestrian learning and its application to their own problems both absorbing and improving.

Let us now consider together whether reading a book can improve your horsemanship, or enable you to enjoy it more than before. You who read this are doubtless in one of several classes—a beginner, a fair rider, an excellent one. Perhaps you have been on horseback for years; yet you may not be a really good rider—the two things are perfectly consistent, even common. Maybe you are satisfactorily proficient in equitation, and have picked up this book to see what it says about a subject in which you are already quite perfect.

We ask you to search your equestrian past and present, dispassionately, and without illusion or self-conceit. Ask of yourself whether your horse is merely a form of transportation or exercise, or is he likewise a study offering endless variety of interest in the improvement of himself and of his rider? Is it the exercise, scenery, and fresh air that exclusively interest you, or do the incessant problems offered you by your horse mean anything to you? Is he a kind of mechanical automaton that carries you about, or is he also a sort of game requiring endless varieties of solution? Are you uncomfortable on a horse other than the one to which you are accustomed? Do you insist on riding only "quiet" horses, or does one with fire and spirit or a reputation for some fault appall you? Are you uneasy if you leave the road or bridle path for rough and broken country? Do you avoid obstacles, or can you take your horse over them without excitement, as a mere incident of the ride? Are you afraid of losing your stirrups? Do you insist that a McClellan or a cowboy saddle is essential to your happiness, and if so, is the real reason the support that you think you gain from the high pommel and cantle? If your horse takes fright, if he shies or kicks or bucks a bit, how do you feel about it? Are you ever worried about falling off or being run away with? Can you feel the start of a runaway and stop it before it gets up steam? Would you rather not wear spurs? Is the real reason because you cannot keep them out of your horse? Do you want a severe bit, so as to be sure of "holding" your horse?

There is no one to question the voice of your conscience, but if you did not pass that examination satisfactorily, you may be sure that you have not acquired the art sufficiently to get the real enjoyment of it. The fact, which we hope is a fact, that you are never thrown or run away with, has nothing to do with the case. That alone does not make a horseman.

You may be in the class of riders who began early in life, have ridden many different horses, and are very skillful rather by instinct and practice than by theory or reason. In this case ask yourself, for instance, if your horse takes to refusing prompt obedience, or to stumbling, overreaching, pulling, boring, or sundry other bad habits, can you diagnose the cause and effect the cure? Can you retrain a horse spoiled by bad riding? If your horse refuses or rushes jumps, what do you do about it? If the weather prevents outdoor riding, do you find pleasure in schooling your mount indoors, and can you thereby improve his performance? Or is he just an accessory to hunting or polo? Can you make a green colt into a saddle-horse, or do you leave that sort of thing to professionals? You miss a lot of pleasure and satisfaction if all this is a closed book to you.

We have met no small number of riders, often natural horsemen so called, or those of an old school, who are firmly convinced that they know it all, that no improvement can possibly take place in themselves or their methods. It is curious that persons who are quite modest about other accomplishments may be utterly complacent and self-satisfied about their riding. To such, particularly the old-fashioned rider, the experience and the theory developed by years of study, the modern aspects of the art, are more or less a total loss. Many good riders who have become so by experience only are foes to theory; they have forgotten their early troubles and cannot understand why others do not easily acquire their dexterity. If you are of the complacent type of mind, we respectfully decline to argue with you; but we will take this Parthian shot at you: there are few really expert golfers, musicians, chess players, and riders who deny that they have room for improvement.

Lest some one say *"de te, fabula"* to us, let our own experience be cited as an example of shattered complacency. In his earliest equestrian stages, the writer rode much, with no instruction, little control, many tumbles, and much enjoyment as well as exercise. Later, as a cavalryman, he was the object of some hit-or-miss instruction and the subject of much "rough-house" riding, ultimately attaining the belief that he had completely mastered the art and could learn no more, since too often, that he is alarmingly near to serious injury or sudden death. Far too many riders have not even a suspicion of the proper and effective application of the aids nor of the means of keeping their seats; and so when some unlucky chance requires them really to control the mount now transformed by temper, fright, pain, or the like into a wild and vicious beast, they find themselves helpless, terror-stricken, devoid of knowledge of what to do, and in danger of the most serious accidents.

It takes far more skill to ride and control a spirited horse than it does to sail a boat, although the uninstructed public may not think so. One need only watch a beginner try to do either. But the risk of drowning being obvious, the novice does not hoist his sail without a skillful sailor at hand. Yet the same man will mount a horse in cheerful ignorance, or he will entrust his safety to the first groom who claims to be a riding master, irrespective of the latter's intelligence, qualifications, or ability to teach him. Boats, guns, motor cars, horses, and other things are safe in the hands of those who really know how to use them, but full of danger to the man who only thinks he does. Hospitals, physicians, and undertakers profit by the ignorance of the latter. "Whoever is on horseback has one foot in the grave," says an Arab proverb quoted by Dr. Le Bon; and it is true of the unskilled rider, but very far from true of the skilled rider on the schooled horse.

But do not be discouraged by these somewhat gloomy remarks. The acquisition of sufficient skill is not difficult, if one has no disqualifying physical defect and is willing to give the necessary study and practice in an intelligent manner. Mr. de Souza can offer instruction and supervision only to a fortunate few; but in his books he furnishes invaluable theory, reason, and precept for all who read intelligently.

That solidungulate, perissodactyl mammal of the family *Equidae* and genus *Equus* used by man for saddle purposes is a somewhat misunderstood beast. The intelligent head, the beautiful eye, the quick, graceful motions of the high-bred horse deceive the inexperienced human into the belief that he is much cleverer than he really is. The error lies in trying to assimilate the horse's mental processes to our own. As a matter of fact, he has little intelligence as we understand the word. He has practically no reasoning power; cause and effect is all he knows. He can hold only one idea at a time; because of this fact the horse's education must evidently be a gradual process. For the same reason, he will not comply with your desires if his mind is occupied to the exclusion of other ideas by the sensation of fright, or of pain or discomfort from faulty equipment for instance. As he cannot inform you of it officially, he suffers in silence until the pain becomes unbearable and then lets you hear from him in an alarming fashion. Few people would be cruel to horses if they expressed their pain by moans or howls as a dog does. It is only an agonizing injury which produces the dreadful scream which a wounded horse can emit. He greatly fears even slight pain; but after it is inflicted he bears it stoically, though the practiced eye can readily see it in his bearing and expression. But a horse in pain can think of nothing else but his suffering. It follows that severe punishment defeats its own ends. Anything like revenging oneself upon a horse is not only useless but repugnant to the true horseman.

The foundation of his psychology is memory; probably his reproductive memory is very superior to that of man, and if he could talk he would undoubtedly take high marks in scholastic examinations. This long memory is very useful in his education, but it also makes errors in his training or the consequences of the awkwardnesses of bad riders or of injuries exceedingly dangerous.

His emotional basis is timidity. The only intense emotion he exhibits is fear; when dominated by terror the horse may become absolutely hysterical or frantic. A thoroughly schooled horse can, nevertheless, be controlled by a skilled rider, who can easily paralyze his movements so that they do not become dangerous; but the unschooled horse or the ignorant rider presents grave risks under such circumstances. Fortunately, the horse is easily habituated by custom and kindness to objects which at first frightened him; as soon as he is convinced that the cause of his terror will not hurt him, he disregards it. Obviously, one never punishes the frightened horse, which justifies his fright by adding pain to terror. As the result of millions of years of looking and listening for enemies and of seeking safety in flight, the horse is essentially a nervous animal. So is the beginner on his back. Personal courage has little to do with it—a man may be desperately brave on foot and yet lack confidence in the saddle. Since the rider's disposition and frame of mind are by some mysterious psychological or telepathic process communicated to the horse almost before he himself is aware of it, it is obviously important that the rider must abstain from nervousness, anger, impatience, and so on. We wish some philosopher would discover the true explanation of this phenomenon; it is a fact, but we have never been able to account for it satisfactorily. The same is true of the dog, who reflects his master's moods, but the latter has been the household companion of man for many thousands of years, while the horse is a more recent acquisition and not usually admitted to the same domestic intimacy.

The horse, like his rider, may be bored and disgusted by too much repetition of the same thing. Like the rider again, horses present much variation in aptitude as well as in character and disposition. But the most ignorant man is superior in intellect, if not necessarily in character, to the most brilliant horse. Horse intelligence is more or less on a plane with that of a child who has not learned to talk; but he differs from the latter in being a submissive and docile animal, quite willing to comply with all reasonable desires of men, to whom probably he is mildly grateful for his simple pleasures of food, water, and grooming. He is ready to like us, so long as we do not scare or abuse him. You may safely assume that your horse is willing to do what you want him to if he can find out what it is—always assuming that he is not afraid of it. The inexperienced horseman often falls into the error of thinking that his horse can, if he wants to, readily understand and obey him; that his failure to produce obedience is due to the stupidity, obstinacy, or spitefulness of his horse. Forty-nine times out of fifty this is wrong. Your horse does not understand one single word, gesture, or movement of yours unless he has been taught it somehow, by training or by painful experience. Each new lesson has to be slowly and painstakingly conveyed to him. Only then can we make him understand and obey our wishes by the various means which are pointed out and described in Mr. de Souza's books.

No matter how well disposed he may be, the horse cannot and will not obey his master's desires unless he knows the signals. And even then, his comprehension being strictly limited to what he knows, he understands only the signals he has been taught—the conventional language he has learned. Unless you speak his language, he will not understand—in other words, if you give him wrong, confused, or contradictory signals, he will not obey you, no matter how willing he is, for he is not a mindreader. Some horses understand several languages taught them by many riders; others only one. Luckily, most of them make a sincere effort to meet a new rider half-way, to obey him if he is reasonably skillful and confident. So when you mount a new horse, you must either find out his conventional language or teach him yours. The experienced rider can do the first in about five minutes, but the latter is a much longer process.

So there is no use calling him a stupid thing, or worse names, or complaining that he will not obey your wishes, unless you are sure that you have correctly conveyed to him what you want and unless no train of emotion like fear, pain, or indignation is occupying his single-track mind. Many if not most riders do not realize that their horses' failures or refusals of obedience are not the horse's fault, but their own. *"Blame yourself before you blame the horse,"* as Colonel M. F. McTaggart, a distinguished British soldier and horseman, well says.

Horses are good and bad, gentle and irritable; some quick to catch the rider's meaning, others slow and clumsy in their mental processes. If not spoiled by cruel treatment or frightened, the vast majority are kind and gentle by nature. Some, especially thoroughbreds, possess self-conceit and emulation, which makes them good racers, but sometimes annoying by reason of their competitive spirit.

We called their intelligence low perhaps too hastily;

there are high spots in it. We often find a horse who possesses a certain low cunning, which manifests itself in various aspects: for instance, he will try to diagnose his rider's ability, to find out whether the cavalier will be frightened by some defense, by what resistance he can be made to yield his will. If he succeeds in imposing on some rider, he generally tries the same trick again, and a few successes may seriously impair his value as a safe mount. He occasionally has a coarse and vulgar sense of humor, which is much gratified if he can play some ruffianly practical joke, like suddenly biting or kicking another horse to make him jump, or upsetting some new or timid rider; whereupon he may give every evidence of delight at the success of his villainous maneuver. He is very imitative of other horses. He is certainly capable of attention, often trying hard to understand and obey his rider's new lessons. We personally think he is capable of reflection. Dr. Le Bon's opinion on this is worth translating: "Aptitude for reflection being a quality seldom found in man, it can hardly be expected to be well developed in the horse. However, I have heard several trainers maintain that the horse thinks while in his stable; they say as proof of it that a new movement which the horse at first does badly is often much better performed at the beginning of the next day's lesson. But it is probable that the work which is then done in the animal's mind goes on in the obscure regions of the unconscious."

At least, in the vast majority of cases, the horse is not capable of love for men as a dog is. They have not had the dog's opportunity to develop this characteristic. He seldom displays genuine affection for his master, though he apparently feels it for other horses, irrespective of sex. He can recognize and apparently has a mild fondness for his habitual rider or groom, but we unsentimentally incline to the belief that demonstrations which we associate with affection, like following us or nuzzling at us, are ordinarily the result of enlightened self-interest rather than of disinterested affection. Still, we have seen actions on the part of a few horses that it was difficult to explain on any other basis than that of real affection for a man; but likewise we have observed horses who displayed affection for dogs, cats, and a goat, so that the lord of creation has no great reason for boasting of superiority in this respect.

The horse has some idea of fairness, for he understands the intent of punishments or rewards correctly administered, and may rebel fiercely at undeserved chastisement. In general, he is patient (though he has little *perseverance*) but within limits; when his patience is overtaxed he openly revolts. Just as the best-disciplined soldier will rebel if too much is required of him, so the horse, especially the sensitive and nervous thoroughbred, will show signs of genuine despair and sometimes open mutiny at the endless exactions of an awkward rider or trainer. It is easy to avoid this, of course; but if a tactless horseman provokes his horse into a revolt and, as is usually the case, gets the worst of the struggle, the horse learns that he can master his rider, his long memory retains the knowledge, and to put it mildly, the bounds of his toleration are much less wide than before.

The reader skilled in horsemanship will observe, as he reads this book, that there is a certain amount of training of the horse involved among the counsels to the rider. This knowledge of training becomes more and more important as the rider's skill increases; he will take more interest in the performance of his mount and less in his own actions and reactions as the latter become more automatic and instinctive. This is one reason why books of the great masters who wrote on the subject are for the most part of little use to the tyro, and also a reason why Mr. de Souza's will be invaluable not only to the beginner but to the skillful rider, for in his interest in the horse he never forgets the rider.

It is a truth of equitation not always realized that most of the time you are in the saddle you are either training your horse or you are *untraining* him; consciously or unconsciously making his performance either better or worse. Too often it is the latter alternative. It follows that one worthy the name of horseman must know enough about training at least to avoid unconsciously deteriorating his mount; enough not to spoil him, enough to require him to obey signals and to correct his errors. There is a prevalent idea that training and riding are independent matters. Most riders are, and many think they are, incapable of training, or at least of correcting, their horses, even a little. This is a most unfortunate error, responsible for the ruin of many horses. Far too many riders prance gaily—or to be more exact, plod clumsily—along the road without the least suspicion that they are surely and progressively ruining their mounts both mentally and physically. Consider this; the horse comes to you in some stage of training, more or less advanced. This is a provisional stage, not a permanent one; what the horse will be after that depends solely on how he is ridden, for he will improve himself only in the most exceptional cases; he will grow better or worse according only to the skill of his rider. Badly ridden, the best-trained horse is soon ruined; no one will dispute that. Unless well ridden, his ruin may be slower, but it is none the less sure.

It follows that a rider who does not know at least the elements of training, who has not at least studied and assimilated its theory, who cannot recognize and correct the simpler faults or errors of his mount must, unless he is so fortunate as to have a good trainer always at hand, inevitably find his horse becoming less obedient, less well-schooled, less pleasant to ride, and ultimately subject to premature deterioration and decay.

We are content to point out the necessity, leaving the methods to Mr. de Souza's skill. We permit ourselves, however, to describe the psychological basis of training, for which no better source exists than the book of Dr. Le Bon, whence much of this prelude is paraphrased.

What is the basis of the system through which by our superior intelligence we reduce to submissiveness and obedience a swift and powerful animal who by a little dexterity in using his strength and speed could utterly defeat our wishes? How is he convinced that his rider's will is irresistible? How do we fix in his mind the conviction that he must implicitly obey the omnipotent being on his back, when, as a matter of fact, he could with a little ingenuity get his rider off and probably kill him if he wanted to?

We first teach him a conventional language of signals which we induce him to obey by a series of rewards and punishments. Then we practice him in obeying them until his obedience is no longer voluntary, but becomes implicit and automatic, mechanical and inevitable. Then reward and punishment will have become nearly useless; submission is complete. The horse must now inevitably obey our language of signals without thought of resistance.

This process is based on principles of psychology known as the laws of association of ideas by contiguity and by resemblance. They are applicable to men as well as to horses. The law of association by contiguity is this: when impressions on the mind have been produced simultaneously or in immediate succession, if one of them is afterwards again produced on the mind, the others immediately follow it. The principle of association by resemblance is this: a present impression on the mind revives past similar impressions. Illustrations of both will readily occur to the reader from his own experience; for instance, recall your last few sessions with the dentist.

Association by contiguity is the process most frequently used in training the horse. We taught him to recognize and obey our conventional signals, which sometimes he does not want to obey for one reason or another. But if obedience is for a long time followed by reward (approving tones, rest, caresses, dismounting, delicacies, returning to the stable), while disobedience is instantly and invariably followed by correction (which may vary from mere annoyance produced by reins or legs to scolding or mild punishment with whip or spur), the horse finally loses any will to resist. Says Dr. Le Bon: "By repetition, obedience to the rider's signals becomes less and less hesitating, more and more instinctive. New strata form upon the impressionable beds of the memory-centers. New reflexes are gradually established, and as they become firmly fixed the time comes when the execution of the order in response to the signal which gives it is automatic. Obedience is then absolute; but to reach this point, we need energy, patience, skill, and firmness. An unreasoning mixture of weakness and violence will put the horse to his defenses, and as the rider generally gets the worst of the resulting contest, the horse learns —still by association of ideas—his own strength and how to get rid of a rider. Then he is far more dangerous than before. The will of the rider must become a wall which the horse cannot pass — an imaginary one, of course, but the rider's art is to convince the horse that it is real. . . . Whether we are dealing with horses or other creatures, including man, education is finished only when associations have become automatic; then they travel into the domain of the subconscious; they cease to require conscious effort. The first awkward movements of the swimmer become instinctive. The pianist who at first painfully sought the keys ultimately reads and plays music and at the same time carries on a conversation. The purpose of all education is to transform conscious acts into unconscious ones; then when an idea appears in the mind it unrolls the whole procession of the ideas connected with it, and the functioning of mind or muscles is easy and automatic. The method is the same for horse or rider; repeat associations until the idea of any given signal inevitably produces the execution of the acts connected with it. Morality itself is not very differently created. It is positive only when the acts called moral or immoral are performed or refrained from as a matter of course, and nearly unconsciously. In the case of man, because his free will power intervenes, no small quantity of hereditary accumulation is necessary before he reaches this stage of moral development; but with animals, whose will power interferes but little, moral development is much more rapid."

As a result of all this, we trust that those who are now to read the ensuing pages will understand something of the how and why of the operation of the equine mind, and conduct themselves accordingly, remembering it as they study the practical counsels of a master of the art. Given the mental characteristics of the horse, it evidently follows that if the rider is to cope with them successfully, he must either have or acquire no small supply of knowledge, experience, dexterity, judgment, firmness, tact, patience, perseverance, gentleness, calmness, and other attributes of successful teachers and angels. The study and application of the principles which you are now to read will help you with all of these, and it will probably be good for your soul as well as for your horsemanship. There is no finer gentleman in nature than the good horse well trained. Does it not seem that the true horseman must inevitably be a gentleman? Of all the animals that man has subjected to his use, the horse is the conquest that does him the most credit and the best service. We are sure that Colonel McTaggart will permit us to close our prelude with the toast which begins his delightful little book, *Hints on Horsemanship*.

> Here's to that bundle of sentient nerves, with the heart of a woman, the courage of the gladiator, the timidity of the fawn, the docility of the slave, and the proud obedience of the soldier —Gentlemen, THE HORSE.

C. S. C.

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FOREWORD

In this book I introduce readers to a more advanced, and artistic stage of riding than that which *Principles of Equitation*[1] expounds, and will try to give them—as I give my pupils—the means of doing, as easily and as correctly, things they see done only by high-class professionals, and which they believe can be performed only by such persons.

I therefore give detailed suggestions regarding the use of the riding-whip, both in training on foot and in its application while on horseback, and also offer suggestions as detailed as possible regarding the artistic uses of the legs in their application for *practical* purposes.

I have done this because most writers on horsemanship have been satisfied merely to mention those two items—whip and legs—without offering any explanation as to the quality, quantity, and time of their application, or giving any reasons for their being applied so rather than otherwise.

Having therefore no standard to guide him, the average rider applied the whip and legs as suited his fancy, oftener than not with unsatisfactory results. The continuance of the latter, or the haphazard way he obtained good results, leading him to view horsemanship somewhat in the light of a hopeless concatenation of puzzles, he either gives it up in disgust, or remains content with figuring as a mere passenger on top of a horse.

---

[1] The new and enlarged edition of the author's previous book, *Elementary Equitation.*

This is the more unfortunate because there exists, in this country as well as in others, such a wealth of material both human and equine, waiting for development, that it seems a pity to let it lie fallow, especially as horsemanship is a boon to humanity, not merely from the viewpoint of health, but because, if properly developed, that is to say, in the proportion to population, it can also be rendered a boon to agriculture, now in such need of being helped, and always deserving of help.

Some readers may find the details of the "Work on Foot" tedious, but what is given of it here stands in the same relation to horsemanship as elementary harmony and counterpoint do to music, or as elementary grammar does to English; therefore, it would seem logical that, even if they do not take it up in practice, they should at least possess some theoretical knowledge of the subject, so as to gain a comprehensive rather than a merely routine knowledge of horsemanship, just as they would do in studying music or a language.

There are some teachers and riders who declare that theoretical knowledge of horsemanship is useless, and that books are consequently needless in learning to ride! This is the result of a preposterous lack of intelligence and education. While many books on riding have been written for other reasons than that of teaching, nevertheless, something can be gleaned from every one of them, either through positive or negative deductions as to what to do or what not to do. Speaking generally, what art or science is worthy of consideration that has not a basis of theory—practical theory, by which I mean theory that can be put into practice—as a background and foundation?

Just as one may like music without knowing anything of its theory, yet enjoyment of it is infinitely greater when one understands the theory, so of horsemanship and practically every game, art, or science. It is almost axiomatic that the more we know of the theory and technique of an art the more pleasure and profit it affords us. Horsemanship is no exception to this rule.

What respect would those same riding teachers entertain for the teacher of a language, let us suppose, who would say that books were not needed for learning it, because it did not have rules of grammar, or because some people could speak it without studying it?

The same thing occurs then with riding on horseback, the philosophy of which no one can guess at, or merely pick up, however much one may have been previously accustomed to ride without understanding its theoretical principles. It has to be properly taught and conscientiously learned, if one is desirous of possessing genuine knowledge about the science and art of horsemanship.

DE SOUZA.

New York City,
May, 1926.

ADVANCED EQUITATION

ADVANCED EQUITATION

CHAPTER I

RETROSPECTION

Before going into the subject matter of the present book, it is advisable to look back at *Principles of Equitation,* its predecessor, were it only to add a few items which escaped the author's attention—one of which at least deserved better treatment—and also to summarize, as it were, the equestrian policy which that book presents.

This summary is necessary because *Principles of Equitation* leads up to the more advanced riding this book discusses, and thus aids in preparing the reader to cope satisfactorily with the highest form of horsemanship, its creative form—in a word, *Training,* which this book treats of only elementarily.

The items alluded to were as follows:

First: Omitting to state what should be done with the stirrups when the riderless saddled horse is led in order that they may not dangle loosely near his flanks, and cause unnecessary excitement to a perhaps high-strung animal by hitting him in consequence of his motion.

They should be lifted as high up as possible along the saddle-flaps by the following process. The rider or the groom with one arm passed through the reins (as when measuring stirrup lengths; *see* page 74, of *Principles of Equitation*) will take the lower end of the stirrup strap with the thumb and first finger of that hand, and drawing it toward himself, will slide the stirrup upward, on the half of the stirrup leather next to the horse, as high as he can make it reach along the saddle-flap, by means of the thumb and forefinger of the other hand (*Fig. 1*).

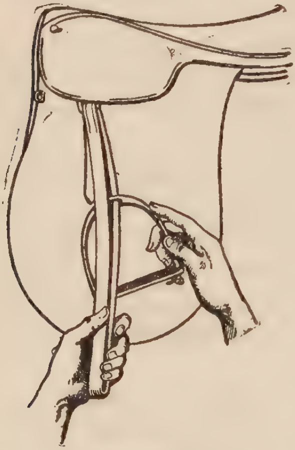


FIG. 1.

Lifting the stirrup to position on the saddle when the horse is unmounted.

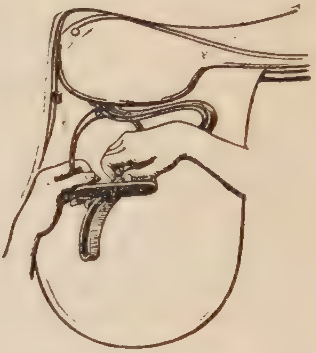


FIG. 1A.

Passing the tip of the stirrup-leather into the stirrup when it is in position.

This done, he will let go of the stirrup leather with the hand holding it, which he will then transfer to the hold of the stirrup, while his other hand, which previously handled the stirrup—will take hold of the stirrup leather, and passing its doubled end through the stirrup will make it fall inside of it, and behind the stirrup tread—or better, within the opening of the tread, if the stirrups happen to be so built (*Fig. 1-A*). The better built stirrups have one opening in the tread (*Fig. 2*), the best built two (*Fig. 2-A*); these are proportionately less apt to slip off the rider's feet.

This advice is given because some riders, realizing the reason for not allowing the stirrups to dangle along the flanks of their unmounted horse, lift them by the simple process of throwing them crosswise over the saddle, a habit which offers the disadvantage of distorting the little flap that covers the top of the stirrup leather (*Fig. 3*). Besides spoiling the looks of the saddle, this distortion eventually causes some inconvenience to the rider, because when the flaps have permanently taken the wrong twist, (*Fig. 3*)—which defect they have the knack of acquiring very quickly—they interfere with the rider's thighs, especially if his seat is correctly placed in the center of the saddle (as explained on pages 5 and 7 of *Principles of Equitation,* and demonstrated by Illustrations in that book).

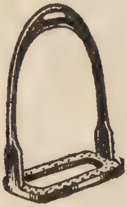


FIG. 2.
Better sort of stirrup.

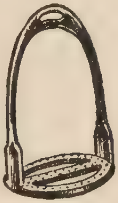


FIG. 2A.
Best sort of stirrup.

The side-saddle stirrup is simply to be hung up on one of the horns.

Second: The omission to state in the "Sundry Advice to Riders" certain means the author has found very effective in forestalling the adverse effects of wintry temperatures; which are as follows:

A. Cold in the feet is prevented to a great degree, if not altogether, by the simple means of placing little strips of cotton between the toes. As a certain amount of dampness always exists in those parts of the feet at which the skin is thinner than elsewhere, the nearer the temperature reaches freezing point the colder that dampness becomes, resulting in very disagreeable sensations, the consequences of which may, if prolonged, become even serious, such as rheumatism and the like. The strips of cotton absorb the dampness, and incidentally generate a little warmth in those parts of the feet, which

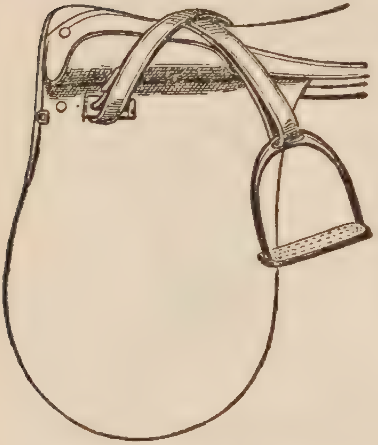


FIG. 3.
Stirrups badly placed on the saddle when the horse is unmounted.

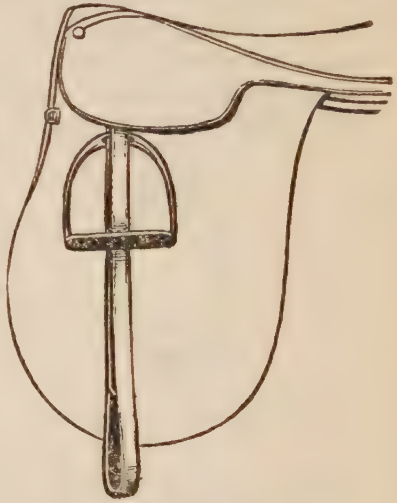


FIG. 3A.
Stirrup well placed on the saddle when the horse is unmounted.

under ordinary circumstances do not come in contact with any garment, the stockings not touching them.

In very cold climates little strips of lambs' wool might be still more effective.

B. The author, formerly a constant sufferer from colds, coughs, sore throats, etc. (which, oftener than he would have liked degenerated into bronchitis, pleurisy, and pneumonia), has been free of all those troubles since he regularly used Sterizol (made by the Sterizol Manufacturing Co. of Ossining, N. Y.) morning and night as a mouth-wash, gargle, and nose-wash, dissolved in fairly warm water.

C. A very good way of protecting one's torso against cold air is to wear a paper vest between shirt and underwear.

This offers the advantage of not increasing the weight of undergarments, and of therefore not increasing the rider's tendency to perspire, which in cold weather makes him feel so chilly on dismounting, unless he has all the comforts of change of clothes, shower-bath, alcohol-rub, and so forth, at that precise moment, which comforts may not always be at his disposal when most needed, while the paper vest is always there.

In case paper vests are unobtainable, tissue paper *next to the skin,* on chest, back, and sides if possible—will do as well.

SUMMARY OF THE EQUESTRIAN

Policy of

Principles of Equitation

The equestrian policy postulated in *Principles of Equitation* is that of the most complete relaxation of body and mind, which the student rider must acquire if he wishes to reach anything resembling perfection in his riding.

Without relaxation the rider cannot expect to have any control over himself, either physically or mentally; without control over himself he cannot expect to have control over his mount; and one need not look far to find confirmatory examples of this axiomatic rule. Without suppleness—therefore relaxation—of body and limbs, a person can neither dance, skate, swim, fence, play any instrument, nor even walk, as well, as freely, as gracefully, and as easily as when having perfect suppleness—therefore relaxation—of every part, and especially of the working parts of his body. *A fortiori* must that suppleness—and therefore relaxation—exist, when the foundation on which the body rests is a moving one such as the horse; consequently, the more mobile the horse the more supple and relaxed must be the rider. This is the reason why so many thoroughbred horses, who for the most part are exceedingly mobile, are mounts unadvisable for any but experienced—therefore supple and relaxed—riders.

That is for the physical part of relaxation.

With regard to mental relaxation, no one will say that he can study, read, write, or even speak satisfactorily when the mind is tense with anxiety, fear, or anger; therefore, when it is not relaxed it cannot perform those different things, not even the very simple act of speaking, in a satisfactory manner.

So much with regard to the rider who, in the elementary part of Equitation was the principal factor—the one occupying the center of the stage, as it were.

With regard to the horse, *Principles of Equitation* commenced to impress upon the reader-rider the advisability of trying to obtain from his mount all that was desired of him by as delicate means as could possibly influence each individual animal. Nevertheless, as the title foretold, what was desired from him was not much, nor of a complicated nature, and it was to be obtained from only the tamest and quietest sort of horses. But that is the starting point toward learning to obtain much more from a trained horse, by means as delicate as, if not even more delicate than, those suggested in *Principles of Equitation.*

But the average person will ask, "Why is it necessary to require complicated things from a horse when it seems so easy to let him go as he pleases provided he carries his rider where he is desired to?"

To that question the answer is very simple:

The more highly educated, the more cultured the man, the more easily, completely, and well will he be able to face and solve the difficulties of life, and the more surely and accurately will he be able to discern the solutions of the material or human problems which present themselves to him.

Likewise, the better trained, the more self-controlled the horse, the better will he be able to meet and overcome difficulties of the road, and the more easily will he be controllable by his rider—advantages which, under certain circumstances, may mean life and limb to both parties.

Besides, in the case of the horse, excellence in training can be translated into terms of length and quality of service, therefore, economy and increased pleasure for the rider, for reasons which will be given in full detail further on.

These points are insisted upon because in the study of advanced horsemanship, which this book discusses, suppleness and relaxation of body and mind will play a more important part than they did in *Principles of Equitation.* But while they will be more and more required, they will be less and less mentioned, the importance given to the teaching of the rider disappearing gradually as he will be assumed to have improved, until the principal, possibly the only, individual under scrutiny will be the horse.

CHAPTER II

INTROSPECTION

In *Principles of Equitation* the principal subject of study in relaxation was the torso, and to some extent the seat; but very little the legs, although some persons accustomed to use the legs only to cling with may have considered that quite a little, perhaps quite too much, was said about them in that book.

The advanced knowledge of horsemanship which we are about to face, involving as a consequence the learning to handle more difficult, although perhaps better trained horses, implies greater knowledge of the use of the motive power which governs and directs the horse—in other words, the leg aids.

This increased knowledge enables the rider to obtain more advanced and more complicated movements from the horse, necessary for reasons which, as stated, will appear in detail later. It necessarily demands that he acquire still greater suppleness and relaxation—therefore control—of his legs than he did while studying *Principles of Equitation,* because the rider's legs are the factors which generate, govern, and direct the motive power of the horse.

CHAPTER III

LEG FLEXIONS ON FOOT

In order then that they may be in condition to be used with the promptness, decisiveness, delicacy, vigor, strength, or lightness that each fraction of a second's requirements may render necessary, the rider's legs should undergo, first while dismounted, then while around the horse's body, suppling, or if one wishes so to call them, "setting-up" exercises which will better prepare them to accomplish their purpose.

While these exercises are advisable for all, especially for those who intend taking up seriously the study of higher equitation, including jumping, and of training, they are positively necessary only for those persons who, having very powerful or very rigid muscles, find it difficult to move their limbs without stiffening other parts of the body. Young persons, lithe, supple, accustomed to athletics and to setting-up exercises, need not perform them, or at least need perform only those that are indicated for their particular cases. These exercises are also beneficial to those who for one reason or another are obliged to give up riding temporarily, but who intend resuming it later. Thus, by keeping their legs in good condition, riders, when they finally resume the saddle, will escape the usual awkwardness as well as the painful consequences that generally come to those who remain out of the saddle too long.

These exercises are as follows:

Standing near to a wall, or other means of support, on which the learner will lean with one hand while keeping the body erect perpendicularly (*Fig. 4-A*) and laterally, he will slowly lift the right leg if he be leaning with the left hand (and vice versa), until its knee is on a level with the hip. While doing this he will keep the toe and heel of that foot in the position that it should maintain on horseback when in the stirrup—that is, with the heel lower than the toe as in *Figs. 4, 6, 7,* and *7-A.*

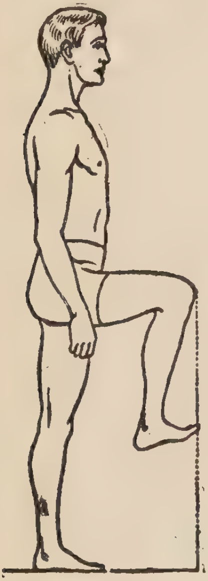


FIG. 4.
Correct execution of the first exercise.

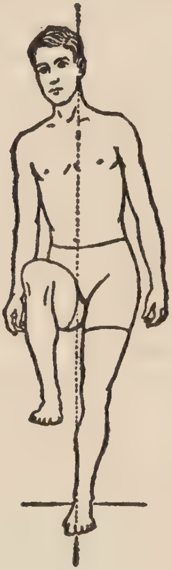


FIG. 4A.
Incorrect execution of the first exercise; torso out of plumb laterally.

This position will cause the big toe to be in a perpendicular drawn from the knee down, and its heel to be practically at the height of the knee of the supporting leg.

The thigh will then be slowly lowered again, the foot kept in the same position relative to the knee (*Fig. 5.*) and, *without altering this relative position of foot and knee,* the foot will be carried as far back as it can reach, considering the conformation of the individual, while the knee is kept close to the other one.

It is imperative that while this exercise is performed the seat be not pushed backward, as is usually the case at first (*Fig. 6*), and that the torso be not displaced either perpendicularly or laterally (*Fig. 4-A*), but that it remain perfectly erect. It must also remain as supple as possible, notwithstanding the tension exercised by the moving leg.

Repeat twice or thrice and change to the other leg.

As will be promptly realized, this leg flexion exercises the front and back muscles of the thigh; the calf muscles, the heel and ankle tendons, and certain muscles of the seat, suppling them and consequently giving the rider increased control over them.

A good exercise for suppling the ankle joint, and therefore giving the rider greater control over his feet, thus facilitating the proper carriage of the foot in the stirrup (as advised, page 29 of *Principles of Equitation*) is the following: Standing near any means of support, on which the rider may lean either with one hand—as in the preceding exercise—or with both, he will lift the toes of *one* foot as high as possible without bending the knee or making the slightest effort with any other part of the body. He will maintain this foot position long enough to have time to ascertain that all other parts of himself are relaxed. If he finds them stiff, he must relax them. This done, he will lower the foot gradually until it is flat on the ground, and will then raise himself, perpendicularly, on the toes of both feet. While doing this he must take care not to bend the knees or shrug the shoulders. After having lifted the toes

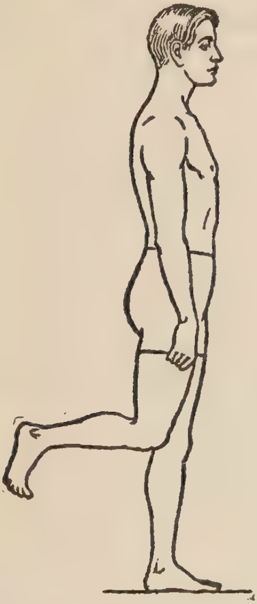


FIG. 5.

The position of the leg is not absolutely correct, but represents well what the average can do. A better foot-position would be desirable, also with the lifted knee not going back of the line of its mate as it does in this picture.

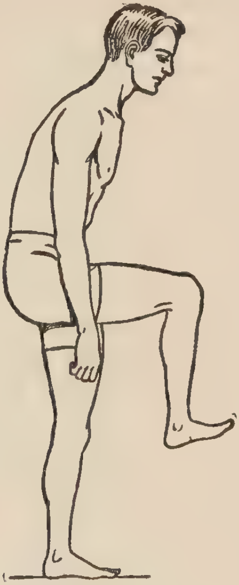


FIG. 6.

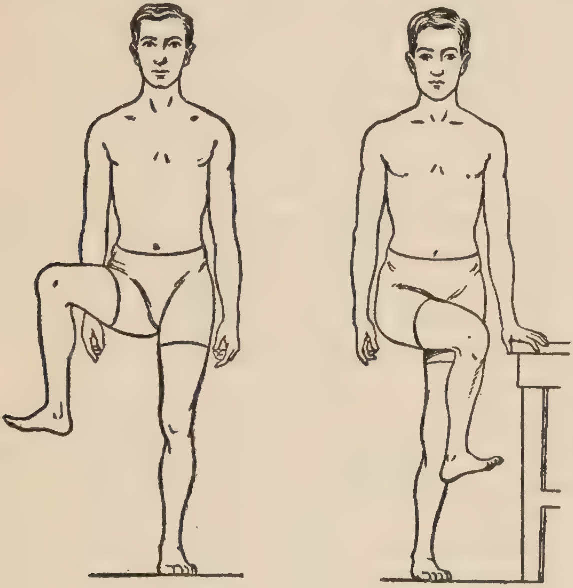
Incorrect execution of the first exercise; torso bent forward; seat pushed backward; toe out of line with the knee.

of one foot, change to the other, and repeat a few times, oftener, of course, with the less supple foot.

An exercise which is excellent for developing power in the muscles of the inner forepart of the thighs is the following: Standing near a means of support, and leaning on it with, for instance, the left hand only, lift the right knee in the same way and with the same foot position (as demonstrated in *Fig. 4*). Then turn the thigh and knee slowly outward, as far as they can reach (*Fig. 7*); keep the thigh in this position sufficiently long for its muscles to feel the tension; then bring it back slowly, not only to its original position (*Fig. 4*), but as far to the interior—that is to say, as far toward the other leg, as possible (*Fig. 7-A*), keeping it there again long enough for its muscles to feel the tension. Then bring it back to normal position (*Fig. 4*), and finally put the foot down. Repeat with the other leg.

This exercise, as will be readily understood, will greatly increase the gripping power of the thigh, *which, however, is employed in riding only when gripping is absolutely necessary.* And this faculty will be present when on horseback, with increasing promptness of execution and correctness of torso position, proportionately as the torso's flexibility has been developed and maintained, during the study of these exercises.

Following this, there is the exercise to develop power in the muscles of the posterior inner part of the thighs, for which no object on which to lean is necessary. It consists in clutching rapidly with the two halves of the seat (the buttocks), then relaxing them slowly, but without stiffening any other part of the body, especially the torso, either when clutching or relaxing. It must be executed in sets of two—*not more*—each time, and a little interval should be permitted between each set, during which the rider should do some other exercise, preferably of some other part of the body, or if with the lower limbs, then of a quite different character, such as, for example, lifting the toes, etc. The reason for this is, that if this exercise were repeated too often in succession, it might provoke, by proximity, a little stiffening of the lumbar muscles, which because of the animal's motion, does not so readily occur when this clutching is done on horseback.



FIGS. 7 and 7A.

Correct performance of the exercise to develop the power of the internal lateral muscles of the thighs. Notice the tip of the toe higher than the heel.

These exercises were not mentioned in *Principles of*

Equitation because if they are practiced before sufficient thoracic and lumbar suppleness has been obtained, they are apt to delay the acquiring of flexibility of the abdomen and back, the absolute necessity of which was exhaustively demonstrated in *Principles of Equitation.*

When the rider has gained perfect mastery on foot over the interior muscles of the thigh—both front and back—he will be in a position to use them more readily, quickly, and effectively when mounted, than if he had not previously familiarized himself with their use while on foot.

Therefore, when his teacher tells him or circumstances compel him to grip with the thighs, he will not only be able to do so well—that is to say, without its affecting other parts of his body, and without changing his deportment on horseback—but he will be able to grip either with the front or the back muscles of his thighs, as desired or required.

Many persons, generally those who have been advised to grip with the knees before having been taught to relax, also those who labor under the incessant constraint of fear, find it very difficult to ride otherwise than by clutching their mount with the legs, and therefore cannot possibly have a correct leg position, especially at the trot.

They usually carry the feet in the queerest positions imaginable, mostly with toes down, but, at all events, with neither foot's carriage resembling that of its mate. They are therefore not only continuously out of gear, but, on account of the unnecessary and exaggerated efforts they make with their lower extremities, they are exhausted much sooner than other riders who may have ridden farther or faster than they. Exhaustion, loss of breath, undue fatigue, and the like, as a result of any but the most violent riding, are conclusive proofs of the wrong position or method of the rider. A session with a bucking broncho may be exhausting to the rider, but no work in a ring, no ordinary hunt or cross-country ride should result in an exhausted rider if he and the horse do their parts properly and correctly.

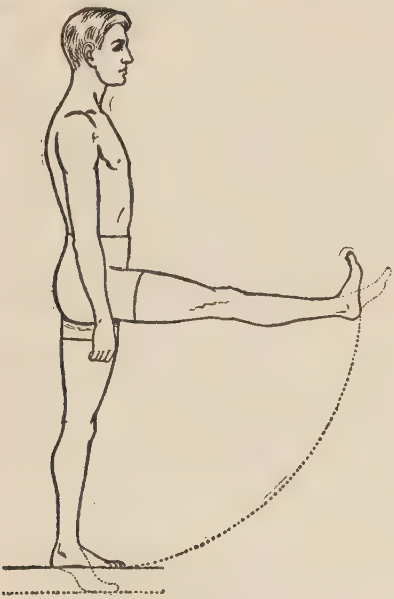


FIG. 8.

Ankle-joint flexion by means of the alternated movements of "toe-up"—firm outline—and "toe-down"—faint outline—executed with extended leg.

Inability to relax sufficiently the thigh and leg so as to obtain the firm and flexible, or flexibly firm seat (mentioned at page 23 of *Principles of Equitation*) to the degree necessary for the successful study of advanced equitation, high equitation, jumping, etc., can be overcome more or less easily according to circumstances, by the following exercise:

Standing close to a means of support on which he will lean with one hand—as in the first of this series, page 11—the rider will lift the other leg, placing its knee straight in front of his hip and on a horizontal level with it (*Fig. 4*). He will then extend the lower leg horizontally, as nearly as may be on a level with the already horizontal line of the thigh (*Fig. 8*). When the whole leg is thus extended, the rider will several times flex the ankle joint by pointing the toe forward, as far as he can extend it, then pointing it towards the body as far as he can. The degree of tension of the leg that the rider will obtain while performing this flexion, and the slight pain that it will entail in different points of this limb will show him the extent to which he needed it.[1]

It goes without saying that these, like all exercises, must not be kept up to the point of exhaustion, or anything remotely resembling it, and that while he is performing them the rider must take great care that the other parts of his body, especially the torso, remain very limber and supple.

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[1] The reader will do well to remember this pain for its remembrance will stand him in good stead when, with the help of the book on Training, to follow this one, he will begin teaching certain things to some horse: for example, the Spanish Walk, which he will therefore not compel the poor animal to repeat often, or to keep on doing too long, especially in the first lessons.

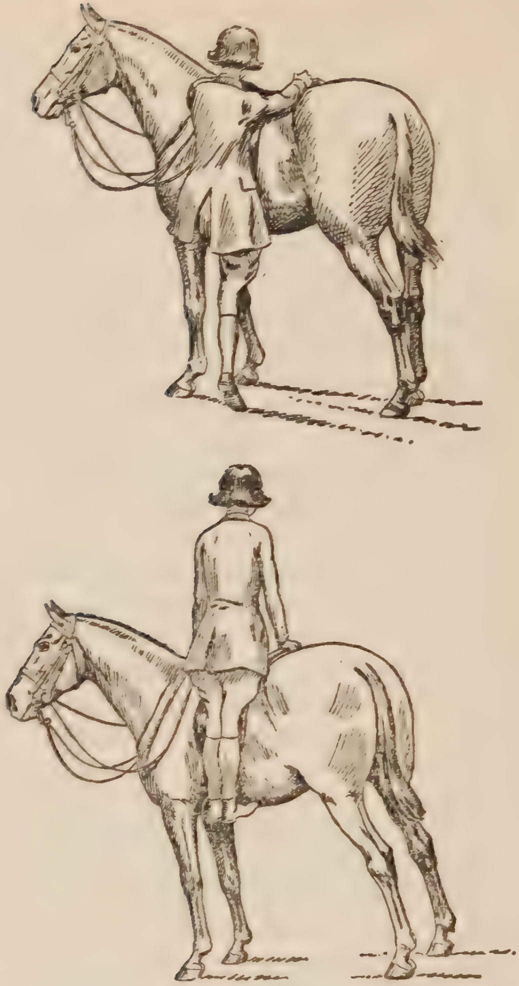
CHAPTER IV

LEG FLEXIONS ON HORSEBACK

Ladies who have ridden side-saddle find it difficult, when they attempt riding astride, to make use of the right leg, because, having had to act only as a hook on a crook, it has become accustomed to practical inaction. Others, whether men or women, for one reason or other, find one leg apt to act less satisfactorily than the other, whether by difference in strength or flexibility, or by delayed response to the rider's will.

In both of these cases, the following exercise is an excellent means for developing more flexibility, consequently more possibility of activity in a limb. The rider being on the back of a horse standing still will perform most of the motion for dismounting, leaving one foot—the left, let us say—in the stirrup. On touching the ground with the right toes (*Fig. 9*), he will remount again; but on reaching the level of the saddle, instead of passing the leg over the horse's croup (*Fig. 9-A*), as when actually mounting, he will lower it again as in the act of dismounting, as above; and will repeat this up-and-down exercise a few times, although not to the point of fatigue.

Whenever this exercise is resorted to, especially when a side-saddle rider requires it for the development of working power in her right leg, the learner should perform it on (and off) the horse's *right side*. When thus dismounting from the right, it will be a wise precaution



FIGS. 9 and 9A.

"On-and-off" exercise to develop the power of the legs, arms, shoulders, and loins. (Observance of the correct body-position during its execution is a more difficult matter at first, than most readers may believe.)

to have someone on foot stand close to the learner's right elbow in order to hold him up by it, because this right-side dismounting is rather awkward for one unaccustomed to it, and he is apt to lose his balance the first time or times he attempts it.

This exercise, while increasing the flexibility and consequently the power of the legs, will develop the same qualities in the rider's body, arms, shoulders, and loins, *especially* if executed in the correct manner shown in *Figs. 9 and 9-A*. It will, in connection with the exercise in "total extension of leg" (*Fig. 8*), be also a means for straightening out the hip-joint; and when used sufficiently on the horse's right side will greatly help in correcting the distortion of the left leg, so commonly seen on riders in New York, and presumably in other parts of the United States, which is due to the unadvisable manner in which they are taught to post or rise to the trot.

This manner consists in the holding of an arm (generally the right) by the accompanying teacher (*Fig. 10*), who lifts the rider up and down by it; consequently, the novice's shoulder being pushed to the side opposite the one on which the teacher is riding, he is compelled to contract the bad habits alluded to: curving of the hip and retraction of the left leg. He is therefore bound to acquire a false equilibrium on horseback. Besides giving the rider what may be classified as a permanently insecure seat, since this defect takes so long to correct, it offers the further disadvantage of accustoming him to ride with a constantly shorter, or more tense, left rein (*Fig. 11*) which he has to do in order to bolster up, as it were, the insecurity of the left half of his seat. The logical result of this bad habit is to pull the horse's head to the left and therefore cause him to work continually

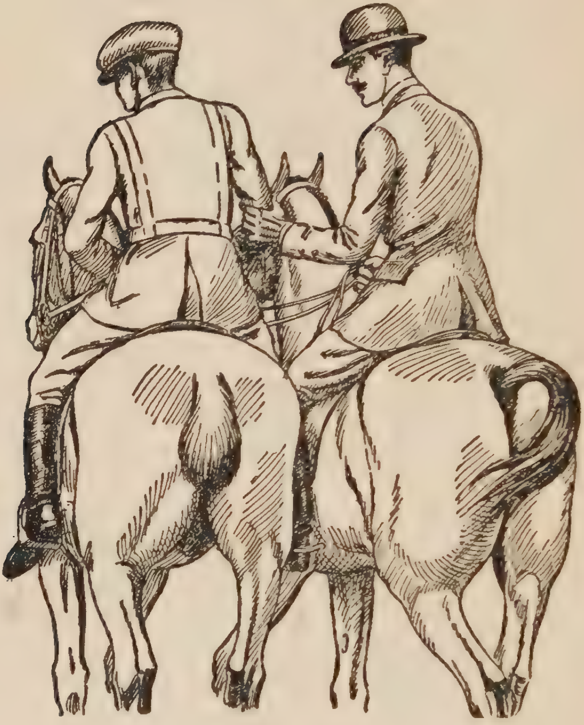


FIG. 10.

Incorrect way of teaching to "Post"—rise to the trot—causing defective position of torso, left leg, etc., and use of shorter left rein.

out of equilibrium. It also destroys the rider's sense of values, since, in consequence of this, he does not know whether the horse is balanced or unbalanced, does not realize that he is sitting crooked on top of his mount, and when he does happen to be sitting squarely thinks he is out of gear. It even prevents him from seeing that the horse's head is not straight in line with his spinal column; consequently, that it is not, as it should be, in the longitudinal axis of his body.

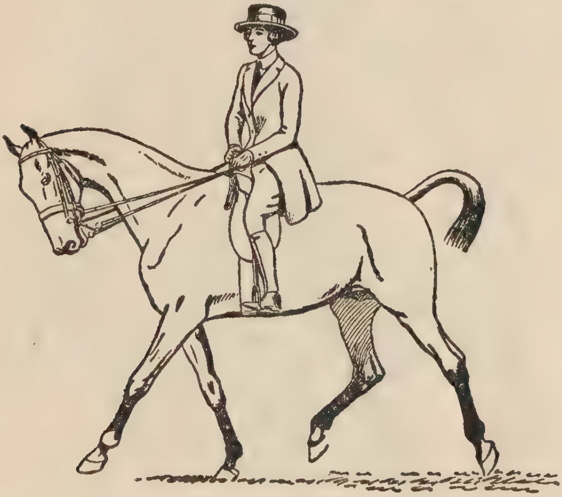


FIG. 11.

Some of the results of the incorrect way of teaching to "Post": shorter left reins with the horse boring on them as a usual consequence, and therefore overweighting his forehand; riders' right shoulder higher than the left with the resulting disparity in the carriage of the elbows; torso twist toward the left hip.

This manner of teaching rising to the trot, bad as it is for the cross-saddle rider, is far worse for the side-saddle rider (*Fig. 12*), because she does not have the

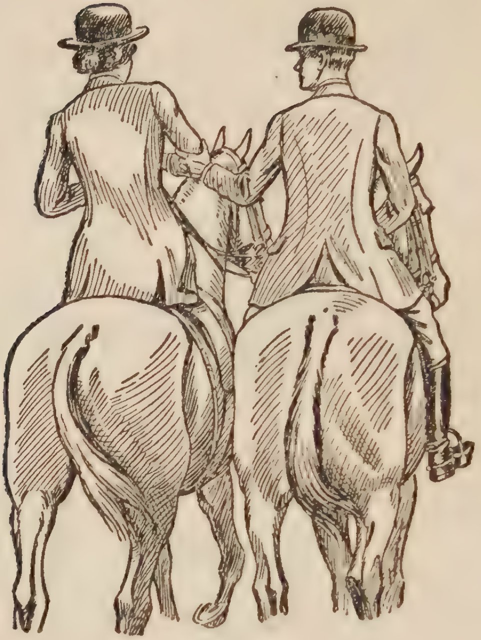


FIG. 12.

Side-saddle rider completely out of gear on account of being incorrectly taught to "Post." Notice: shoulders on unequal level; twisted torso, twisted hips, and therefore displaced internal organs. No wonder the medical profession considered side-saddle riding injurious to women! It must be when done thus, but is not when done correctly as in Figs. 26 and 28 of Principles of Equitation, and Figs. 86c, 86Cc, 86d, 88 and 89, and the Frontispiece of this book.

right leg dropped along the horse's flank to counteract the unbalancing effect of the teacher's hoist on her right arm.

There is an exercise to be practised on horseback, which fills the double purpose of giving more boldness to the student in rising from the saddle when he reaches the stage of learning to rise to the trot, and of enabling him to keep the heels low. This exercise is done as follows: The horse at a halt, the mounted rider will keep the heels as low as he possibly can, therefore lower than the stirrups, and bringing the interior of the knees to bear firmly on the saddle flaps, will rise as high as he can, clear off the saddle (*Fig. 13*). While doing so he must take

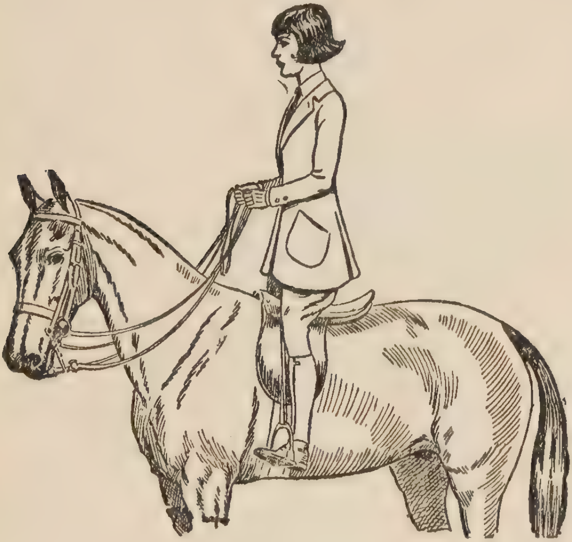


FIG. 13.

Exercise to cultivate the power of leg extension; to improve the low carriage of the heels; and to impart to beginners—more boldness in the rise to the trot (*Posting*).

care not to stiffen the torso, and he will be able to avoid stiffening in proportion as he has thoroughly developed the sectional flexibility of both the lower and the upper portions of his body, by the exercises suggested in *Principles of Equitation* as well as in this book.

As during the first attempts at this exercise the learner may find it difficult to keep the heels uniformly lower than the stirrups while lifting the torso off the saddle, it will be advisable for someone on foot, forcibly to keep the heel of one side as low as prescribed while the rider raises his torso and seat. If two persons on foot can be in attendance it is certainly preferable, as both heels can then be held down simultaneously. But if two assistants are not available, the one doing duty—or the instructor himself—should pass from one heel after it has acquired a little firmness in its downward pressure, to the other heel.

As in most exercises, the learner must remain in position for a few seconds; and therefore he must remain, in this exercise, a sufficient length of time off the saddle, to be able to correct any irregularity of torso position or stiffness that may occur during its execution.

When the learner can do this exercise well on the horse standing still, he should attempt it on the horse walking. He should then stay up off the saddle much longer than when the horse was immovable, and allow him to walk as many steps as he (the rider) likes before sinking back into the saddle, and resuming his seat, after having improved to some extent the flexibility of his torso while off the saddle.

This flexibility will be increased and improved if, while off the saddle, the learner turns slowly but squarely right and left, as if looking at some distant point on both sides, before seating himself again (*Fig. 14*), as practised with good results for Mr. Montulet, Jr., by one of his pupils.

It goes without saying that the horse used during this exercise must be quiet and dependable, and that when the learner resumes his seat he should not do so with a bump, but reach the saddle as lightly, whether the horse be still, or moving, as in mounting (as advised on page 82 of *Principles of Equitation*). This precaution will not only be a safeguard for the animal's back, but it will ensure to the rider greater control over himself, of which we can *never* have enough.

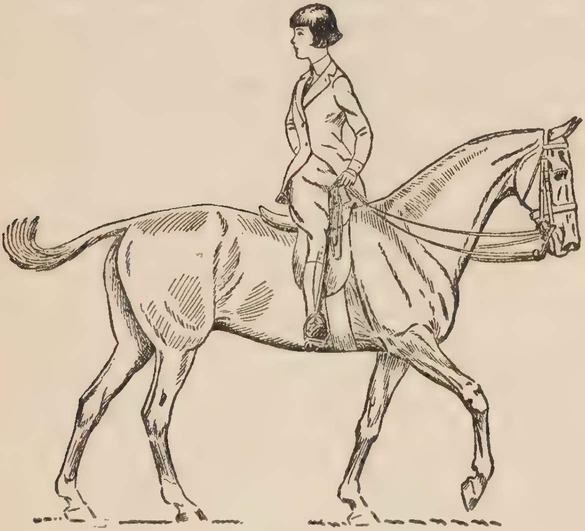


FIG. 14.

A "follow-up" of the exercise illustrated by Fig. 13 to obtain the lateral flexibility of the torso coupled with independence from reliance on the reins which, as will be noticed, are floating.

These and other exercises to follow were not mentioned in the preceding book, because persons who go in for elementary horsemanship only, just enough to appear sufficiently well in the park and not fall off too frequently while doing so, will require but little security and less perfection, while those going in for more advanced horsemanship, such as high-school, jumping, and possibly training, will certainly require much more assurance and firmness on horseback, consequently more sectional flexibility than their less ambitious brothers.

CHAPTER V

OTHER WAYS OF MOUNTING AND DISMOUNTING

THERE are two other manners of mounting besides the one described in *Principles of Equitation.*

One of them was not mentioned in that book because of its being especially useful for military men wearing the sword along the left leg; the other because it is used only when the rider is too short for his mount, or vice versa, the horse too tall for the man.[1]

When military men wearing the sword along the left leg have to mount a horse, the place where they stand must be near the animal's left haunch, and not near his left foreleg. It is necessary that they do so because otherwise the sword would inevitably hit or perhaps even wind itself around the animal's near foreleg, on the instant of swinging toward the saddle; and hitting him there more or less sharply would cause the horse to move, or perhaps even to jump away, with consequences disagreeable not only to the rider himself, but possibly also to his troops (*Fig. 15*), if he were mounting near some of them, as is usually the case!

This manner of mounting does allow a horse that has the bad habit of moving to be mounted more quickly, and perhaps a little more easily, than by the means formerly mentioned, if there is no third party to hold him, and if his intending rider has no time to give him a lesson in standing still to be mounted. It also enables a rider to mount a taller horse more easily than he could were he to do so by the civilian method, and in some rare cases of this sort a little forward movement by the horse, if it be neither crooked nor boisterous, will help the rider swing into the saddle.[1]

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[1] It is principally used by jockeys for precisely that reason.

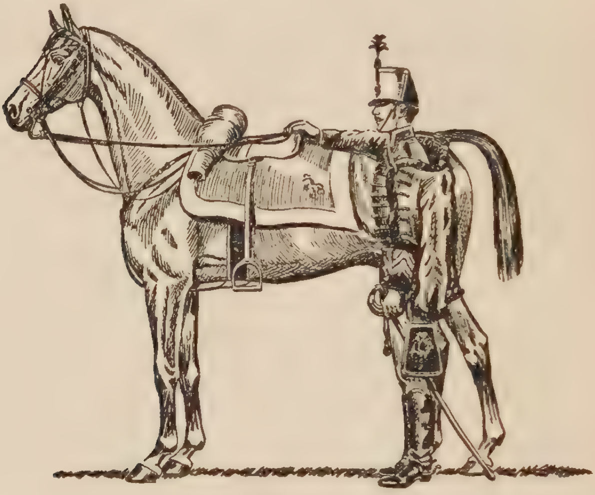

FIG. 15.
Former military manner of mounting. French Hussar officer—of the last century—preparing to mount.

But while this military manner offers those undoubted advantages, it exposes the rider to two dangers: one lesser, yet constant; the other more serious, though fortunately less frequent—especially in the United States—which render it less advisable, as a rule, than the civilian manner of mounting described in *Principles of Equitation.*

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[1] In these cases the horse should preferably be one accustomed to stop all motion in response to the exclamation "Ho!"

In this military method the rider will place the end of the snaffle-reins in the center of his left palm; he will take the curb-reins with three fingers of the right hand and, stretching them in a straight line from the animal's withers to the cantle of the saddle, will rest the base of the palm and the last two fingers of the right hand on this part of the saddle. The two other fingers and thumb will have been, meanwhile, distributed as follows: The thumb on the exterior side of the left curb-rein; the index finger between the two reins; the middle finger on the exterior side of the right rein. With the left hand holding the snaffle-reins as already described—possibly also a riding-whip, tip downward—the rider will place the stirrup in position to receive his left foot easily. This may not be necessary, for well-ridden stirrups hang with a normal twist, and clever-footed riders can turn the stirrup to position with the tip of the toes.

He will then, facing forward, lean slightly against the horse's haunch and lengthen his left leg so as to place its foot in the stirrup (*Fig. 15-A*).

That done, he will spring from the right foot, and leaning simultaneously with his right hand on the cantle, he will carry himself forward and upward by means of his left leg, and with his left hand simultaneously extended will seize a tuft of the horse's mane at the base of his neck. Or if the horse be hog-maned, the breast-plate collar, or the pommel, or the animal's withers—on any of which he will lean squarely to secure himself as he rises.

But whether he takes hold of the mane, or whether he leans on the withers, etc., he must manage to have a certain left-hand hold—as light yet as secure as possible—

of the extended curb-reins at the withers, because, at the moment he passes his right leg over the animal's rump, in order to get into the saddle, he must inevitably remove the right hand, reins and all, from the cantle.

If, therefore, he did not have that left-hand hold on the curb-reins at the withers, as advised in the preceding paragraph, his mount would be left absolutely without control of any sort during a couple of seconds.[2] This is the first danger alluded to four paragraphs before this one, and while it is ordinarily of secondary importance, it may prove quite disagreeable, especially in the case of a very fresh horse, or a green one, addicted to bucking

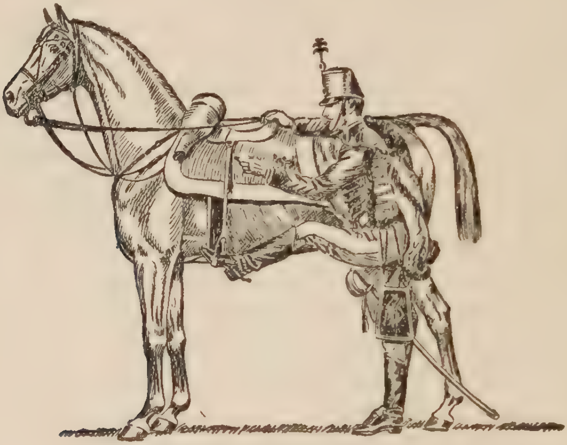

FIG. 15A.
The same officer as in Fig. 15 beginning to mount.

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[2] Military bridles often have a guard or keeper on the curb-reins, which is placed by the rider, before mounting, just at the spot in front of the saddle where he will put the left hand at the moment of springing on to the saddle. Without this guard the reins lie too far apart from each other to be easily grasped—if at all—by the rider's hand.

when first mounted, whom it has been impossible to lunge or work on foot beforehand.

The other danger alluded to is that unless the horse be quiet or sufficiently well trained, when he feels himself leaned against on the haunch, or possibly on the hip-bone —at which point some horses, especially mares, are very ticklish—he may either "rumpet" (in French *"croupionner"*) and eventually kick up, or else he may cow-kick, with perhaps worse results for the rider than the previous "rumpeting" or kicking-up.

The grave danger from the cow-kick for the rider about to mount by the military way is that if the animal is badly intentioned and aims accurately, he may very effectively break the man's right leg. Therefore, although this danger is fortunately remote in the United States, where horses are less inclined to kick than in most European countries, it is advisable that a rider make sure, either by previous patting or leaning with the hand, or by oral inquiry, that his intended mount is not so inclined, before attempting to get on his back in the military manner. Cow-kicking having caused innumerable accidents, and the carriage of the sword having furthermore been transferred from the man's belt to the horse's flank, the military manner of mounting was changed back to the civilian in the French cavalry, other European armies following suit.

As the rider, having passed the right leg over the horse's rump, gets into the saddle, he will pull up the curb-reins on each side of the ring finger of his left hand, and as it then simultaneously abandons its lean on the withers, he will pull up the two snaffle-reins, equalizing the length of all reins. He will thus have all four reins in the left hand—*"à la militaire"*—whence he will be able to arrange them in any of the nine standard positions he pleases; three of which positions—the third, fourth and fifth—will be explained further on in this book.

Dismounting in this military way is effected by simply reversing the order of progress observed in mounting.

There is yet another military manner of mounting prescribed in *Training Regulations:* "The Soldier Mounted without Arms"; U. S. War Department, February 21, 1923, which reads: The rider places himself opposite the girth and half faces to the front. "Take both reins in the left hand, the reins coming into the hand on the side of the forefinger, the bight falling on the off side. Place the right hand on the pommel, the reins so adjusted as to feel lightly the horse's mouth. Place the left foot in the stirrup, assisted by the left hand if necessary, and bring the left foot against the saddle. Grasp a lock of the mane with the left hand, the lock coming out between thumb and forefinger. Avoid touching the horse with the left foot in mounting; this fault causes horses to refuse to stand quietly while being mounted. . . . Spring from the right foot. Keep the hands firmly in place, the left knee bent and pressed against the saddle. Bring the right foot by the side of the left, the body inclining slightly forward. Bring the right leg, knee bent, over the horse's croup, without touching it, and sit down lightly in the saddle. Let go of the mane. Insert the right foot in the stirrup, assisted by the right hand, if necessary."[3]

This manner of mounting is specially advisable with small horses, as suggested on page 81 of *Principles of Equitation.*

In the jockey manner of mounting, a third party, on foot, must be in attendance, to help the intending rider.

In order to mount in this manner, after having arranged whip and reins in the left hand—as advised in *Principles of Equitation*—the rider, standing near the animal's girths, not near his shoulders, will face the saddle, with the right hand taking hold of the cantle, or if he be too short, the back of the saddle flap (*Fig. 16*), or whatever part of it proves most convenient.

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[3] From *Training Regulations.*

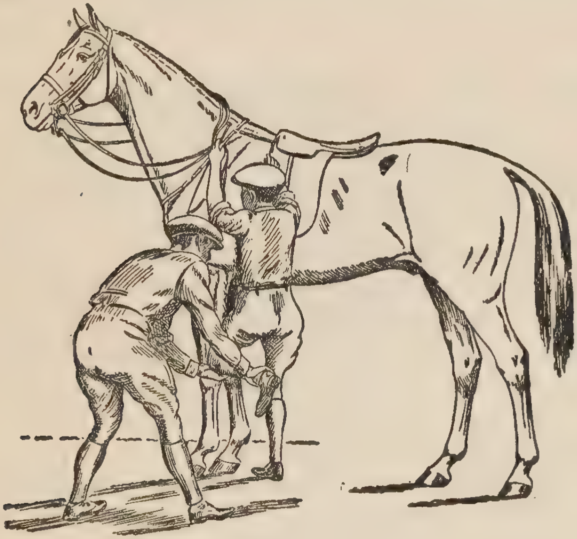

FIG. 16.
Mounting in jockey fashion.

While securing himself thus with the right hand, he will seize a tuft of the mane with the left hand, or, if the horse be too tall for that, he will take hold of the collar of the breastplate—which all big horses' accoutrement should therefore include—and will give either his left foot or his left knee to the person on foot. On the count of "three," as in the case of the lady side-saddle rider mounting assisted (*Principles of Equitation,* page 93) he will spring straight upward from the right foot, while his assistant will push up either his thigh, or his whole leg, according as he is holding him by the knee or by the foot.

But, like the side-saddle rider, the rider must instantaneously stiffen thigh or leg as rigidly as possible, this being the best means he has to diminish the task of his assistant, and consequently to render it easier for himself.

When a rider has mounted in this jockey fashion, he will usually dismount jockey fashion also, which is done as follows: Having the reins separated in both hands, the right and left reins in the corresponding hands—*the right reins more loosely held by the fingers than the left*—the rider, bending the torso toward the horse's withers, will place the hands on either side of the animal's neck (*Fig. 17*). Simultaneously letting go *both* stirrups, he will press on the horse with hands, forearms, and elbows, lift the right leg over the saddle, and literally roll over the horse's left shoulder, so as to land on the toes of both feet, by the animal's near forefoot.

As he will have been holding the right reins more loosely than the left, they will slip between his fingers, and therefore he will not pull on them at the moment of landing, or consequently run the risk of twisting the animal's head or yanking his mouth when executing this dismounting movement, which to be done well must be effected very swiftly. Also, having rolled off the horse, not jumped off, his feet will reach the ground in two beats, the left foot first, the right immediately after.

As this is a rather undignified way of dismounting, it is unadvisable for ladies riding astride, unless they be very young, very slender, and preferably of the *petite* variety. If listed otherwise than under those three categories, they must be able to do it with lightning rapidity, or else not attempt it at all. It does not look well even when performed by men other than slim, and rather short.

There is still another manner of dismounting which when performed well is quite smart, but it should not be attempted unless the rider is sure that the horse will stand stock-still during the performance, because if not accustomed to it he may act as if shocked at the strangeness of the rider's motions.

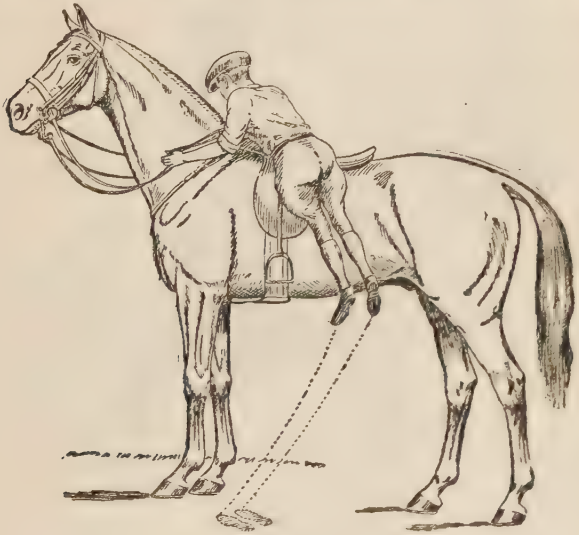

FIG. 17.
Dismounting in jockey fashion.

Though there is not so much danger of the horse's moving if a groom, or some one competent, is at the horse's head and holding him, yet one should not take chances, as a fall under those circumstances may have very ugly, painful, and even serious consequences. When the horse is held by a third party, the rider may leave the reins on the animal's withers, as the third party will undoubtedly hold them, or at least some part of them. If the horse is not held for him, the rider will extend the two curb-reins along the saddle by means of both hands, the left hand further back than the right, which he will leave, acting as a loop on the reins, near the pommel.

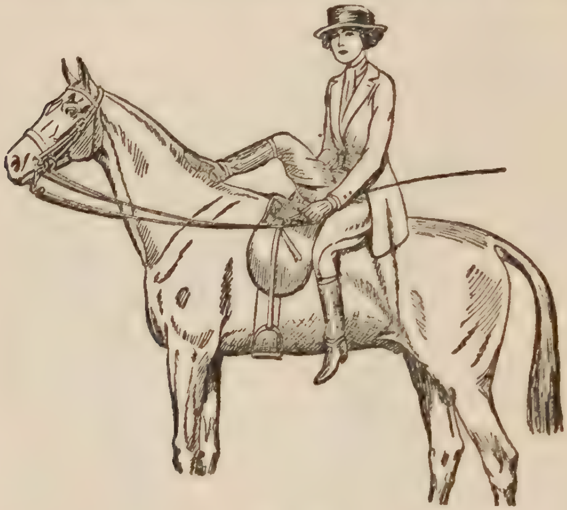

FIG. 18.

Dismounting in irregular, care-free style, elegant when well done.

Then gliding his seat as far back on the cantle as he can, he will simultaneously draw the left thigh inward, and the left foot upward and out of the stirrup (*Fig. 18*). As he goes backward thus, he will necessarily have the left hand, holding the riding-whip and reins, practically at the place on the saddle where his seat was before. His right foot, having left the stirrup at practically the same time as the left foot did, will then be lifted over the animal's withers, and therefore over the reins, but will be kept bent on its flat side during the operation. By continuing the circular movement with his left thigh, which his right limb will be then closely following, the rider will find himself sitting squarely facing to the animal's left side—like a side-saddle rider dismounting—with his right leg passed over the reins which a second before were still being held by his left hand. At that moment he will place the right hand on the saddle's pommel, and consequently on the reins, and will slip down the animal's left flank, alighting on the toes, while controlling him by means of the reins held on the pommel of the saddle with the right hand.

The reader will understand that if the horse is not perfectly trained, or accustomed to being dismounted thus, he may, on seeing the rider's right leg coming towards his face, and not knowing what to make of it, jump up, or aside, through fear of being struck, and the rider being at that moment completely off the saddle and out of gear, will effect an involuntary landing, probably not on his feet, let alone the tips of the toes!

If the crossing over of the right leg is done with the necessary rapidity, and the untrained or unaccustomed horse makes a sharp jump to the right—which he can do to a sufficient extent for the purpose, even if held in front by a third person—the rider will almost inevitably land on the end of his spine.[4]

When this dismounting is done well and rapidly, it is very effective; but just as in the case of the jockey fashion of dismounting, when done by a lady she should be preferably one who is young, or of the *petite* variety, or at least slender.

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[4] The author saw this very same accident occur to a young Englishman in 1878, in front of the Grand Hotel de Gênes at Genoa, Italy, with consequences that cannot but have been disagreeable later, although none seemed to have taken place immediately after the occurrence.

CHAPTER VI

THE PRACTICAL VALUE OF CONTROL

Whether he be supple and flexible by nature, or whether he may have become so through application of the precepts set forth in this book and in its predecessor, *Principles of Equitation,* the person who is the most supple, flexible, and relaxed in body and mind will have the best prospect of similarly influencing his mount's body and mind, and therefore of controlling him thoroughly.

This influence of the rider over the horse is identical with, and follows the same process as, the influence exercised by the rider's arm over the horse's mouth and neck (as explained at page 113 of *Principles of Equitation*).

This combination of suppleness and flexibility in man and horse, when obtained in its highest degree in the latter *constitutes the only reliable control man has over the horse.*

People who "just ride around," whether for the benefit of their health, or for the mere pleasure they derive from the exercise, as well as many who hunt and who, being experienced horsemen, ought to know better, are puzzled by the interest taken by the unfortunately too few in gaining so much control over a horse, when it seems to them so easy just to "leave him alone and let him take care of himself."

That is precisely where they are wrong because control of the horse is not sought for the mere pleasure of subduing or tantalizing him, of opposing his will, and of making him do what he does not want to, but is sought, and must be obtained, *primarily for his own good,* and in order to enable him to give improved, longer, and more agreeable service to his owner.

Why is it that submission to extreme control is such a boon to both horse and rider?

The horse like everything else, including inanimate objects, possesses a *center of gravity;* and like all animate beings a *center of propulsion* as well. The combined *modi* of these two centers effect his motions and permit him to carry himself in the manner he pleases; provided of course that the supports of his body—his legs—and all his other attributes are in satisfactory working order. (as explained in Chapter XXVII of *Principles of Equitation*).When moving at liberty, as for example in the pasture, the horse, unhampered by weight on his back or accoutrement around his body, being able to control his center of propulsion to the utmost, and being therefore in a position to place his center of gravity to its best advantage can and does develop under the stimulus of excitement a height and quality of action (*Fig. 19*) very misleading to the average onlooker who does not know that not until he is thoroughly trained will he show a similar gait under the rider.

It is an evident and positive fact that the rider's weight and the horse's ignorance in handling himself under that weight interfere with the animal's natural equilibrium, and therefore prevent him from controlling his center of propulsion, and consequently from placing his center of gravity as well as he instinctively did when he was free from that weight.

The person who has ridden only very little, who is, let us say, not more advanced than through *Principles of Equitation,* already knows that the mounted horse's center of gravity is somewhere just in front of the saddle, perhaps a little closer under him, perhaps a little farther away towards the shoulders' tips, according as the horse carries himself. He will have realized those slight differences in consequence of the "feel" of collection and of the movement backward (as explained in Chapter XIV of *Principles of Equitation*).

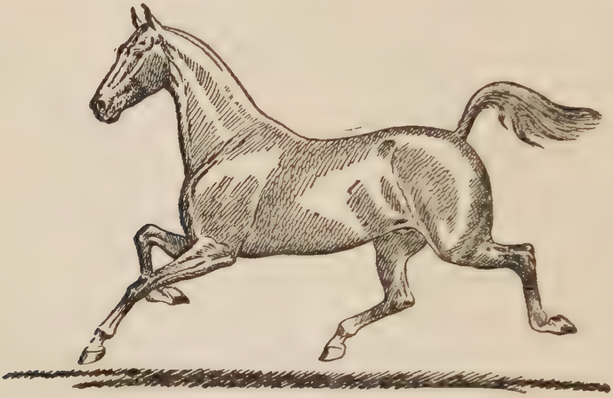

FIG. 19.

Unmounted horse in action. Notice: freedom of motion, and powerful impulsion forward produced by the vigorous hock-action. (This is a picture of "Minuetto," one of the Author's favorite mounts, the property of one of his former pupils, drawn by Victor Nickol from memory.)

That person will have also realized that the horse's center of propulsion is somewhere just behind him, whether under the saddle, or more or less back of that point, again according as the horse carries himself. He will have realized this not only by the feel of collection, but also in this case especially by the feel of the movement forward, which, when too marked, too powerful, or too sudden, will have a tendency to thrust him head foremost off the saddle; as for example in the kick (page 301 of *Principles of Equitation*), in which the displacement of the center of propulsion is far superior to that of the center of gravity.

In order to visualize better the respective positions of the two centers, let us look at any normally placed horse, that is to say, one whose centers of gravity and propulsion are placed where they should be, as in *Fig. 19.* This horse, moving normally, puts his feet down with a force that, for the sake of figuring, we may call 10. But he is unmounted. When mounted, the rider's weight, plus accoutrements, added to his clumsiness in carrying himself under this extraneous weight, causes him to lower his back, consequently his body, and therefore to squat or crouch like the stretched horse shown in *Principles of Equitation,* page 265. Whether the horse actually squats or not, the pressure of the above-mentioned weight causes the two centers of gravity and of propulsion to displace themselves to points farther apart from each other than they were before (*Fig. 20*). That this is actually so is proved by the sight of the stretched horse of *Principles of Equitation* (*Fig. 87,* p. 265), or of a weak-backed one, and of many thoroughbreds, even not weak backed, who act thus when just mounted because they are more sensitive than most cold-blooded horses (page 83 of *Principles of Equitation*).

It is then comprehensible that, under the novel circumstance of weight carrying, the squatting or crouching of the *untrained mounted horse* (*Fig. 20*) has the effect of causing his legs to bear a greater weight, and therefore to put down his feet with an increased force, or with a muscular tension of the legs, that will make him expend such force to an amount which for the sake of figuring we will call 15,[1] and that will cause his legs to deteriorate sooner than they would if he had been properly trained.

Now, if squatting or crouching *alone* increases the force with which the horse must plant his feet—which

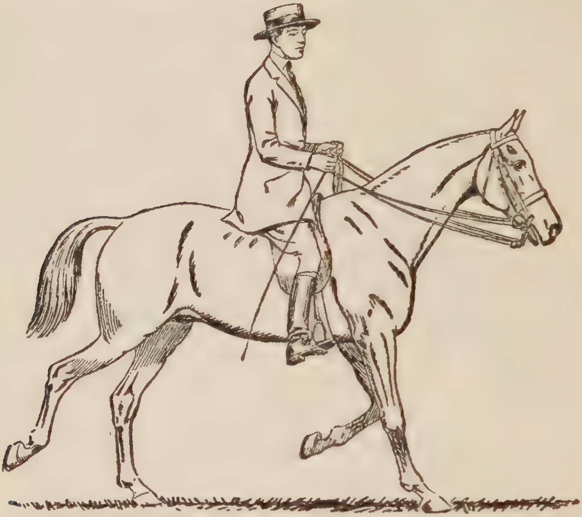

FIG. 20.

Mounted horse whose centers of gravity and propulsion are far apart. Notice how heavily his feet reach the ground as compared to "Minuetto," (*Fig. 19*), *Figs. 22, 23, 33, 34, 36, 67, 83, 86a, 86c, 86Cc, 86d, 88, 89, 93, and the picture on the wrapper of this book; compare also with Figs. 26, 28, 54, 59, 75, 76, 77, and 91 of Principles of Equitation.*

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[1] It goes without saying that even if the superadded weight of rider and accoutrement, joined to the clumsiness of the horse, does not actually add fifty per cent to the force with which he plants the feet under these circumstances, the increase of that force, even though it may be less than the fifty per cent mentioned will, when repeated innumerable times—as it is bound to be even in a mere two-hour ride—total up a tidy sum of pounds weight of which the animal's limbs should be relieved.

anyone can appreciate for himself by trying to walk squatted (*Fig. 21*) for any length of time—it is logical that a return to normal conditions, in other words, the return of the center of gravity and of the center of propulsion to their normally relative positions (*Fig. 19*) will raise the animal and relieve him of that surplus of weight on his limbs which that squatting, or the weight of the rider and accoutrements, had caused (*Fig. 20*).

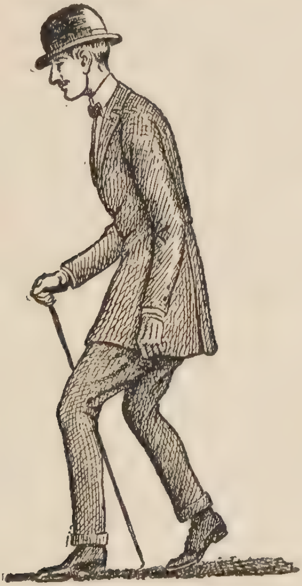


FIG. 21.

Squatted position of man compared to deportment of untrained ridden horse. It is self-evident that while the man walks in this way he will be far less nimble on his feet than if he bore himself correctly, and get tired sooner . . . try it!

But in order to reach this end it is absolutely necessary that the horse be *taught* not to let his center of gravity go forward, and not to allow his center of propulsion to drop backward (*Fig. 20*) and consequently to control or balance himself so as not to yield to the downward pressure caused by the rider's weight, or to be unbalanced by it.

By acquiring then this control over himself, which is taught him by means that will be explained with greater detail further on, the horse returns to his original, natural position (*Fig. 19*) and therefore notwithstanding the rider's weight on his back, puts down his feet with the original force of 10, instead of the subsequent force of 15.

This control, which we will call "elementary," simply brings the horse back to his normal status of balance, by placing his two centers in their naturally relative positions.

Yet, in order to achieve this very small improvement—really not worth mentioning, since it represents only the return to normal expenditure of force in planting his extremities—something must necessarily be done, or must have been done, to the horse, which is already an important departure from the policy of "Just leave him alone and let him take care of himself," advocated by many people—unfortunately by some horsemen too!

If the rider, not satisfied with the elementary control thus obtained—as he is bound not to be if he is an advanced or a high-school rider—now goes a little further and induces his horse, by means of flexions, to reach the highest point of control, otherwise called *collection*, the animal's center of gravity and center of propulsion being thus brought closer together, he is heightened, and actually lifted off the ground (*Fig. 22*).

In consequence of that lifting, which the illustration clearly demonstrates, the horse, besides being able to lift

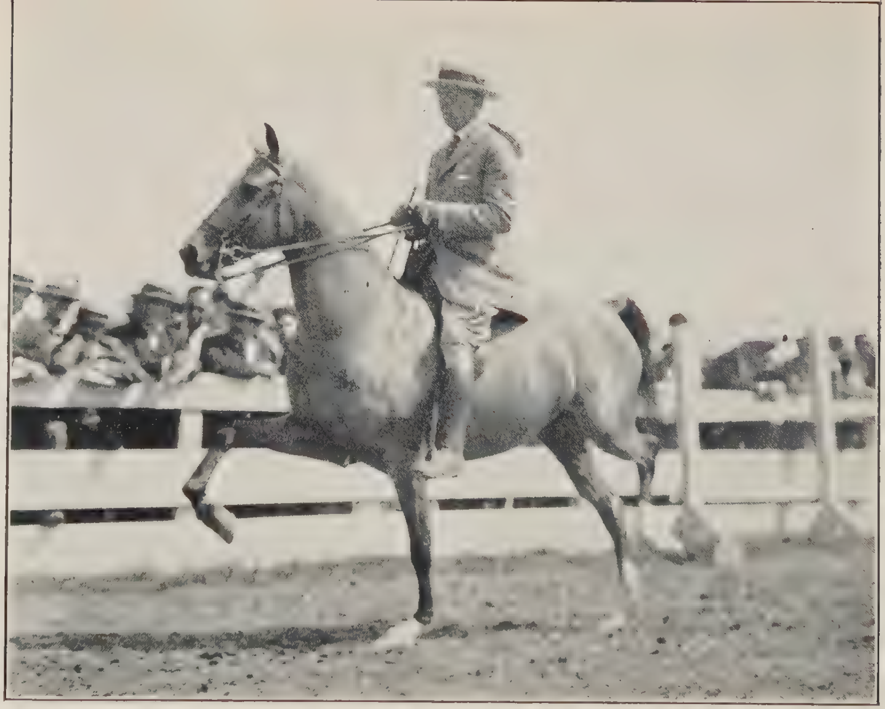
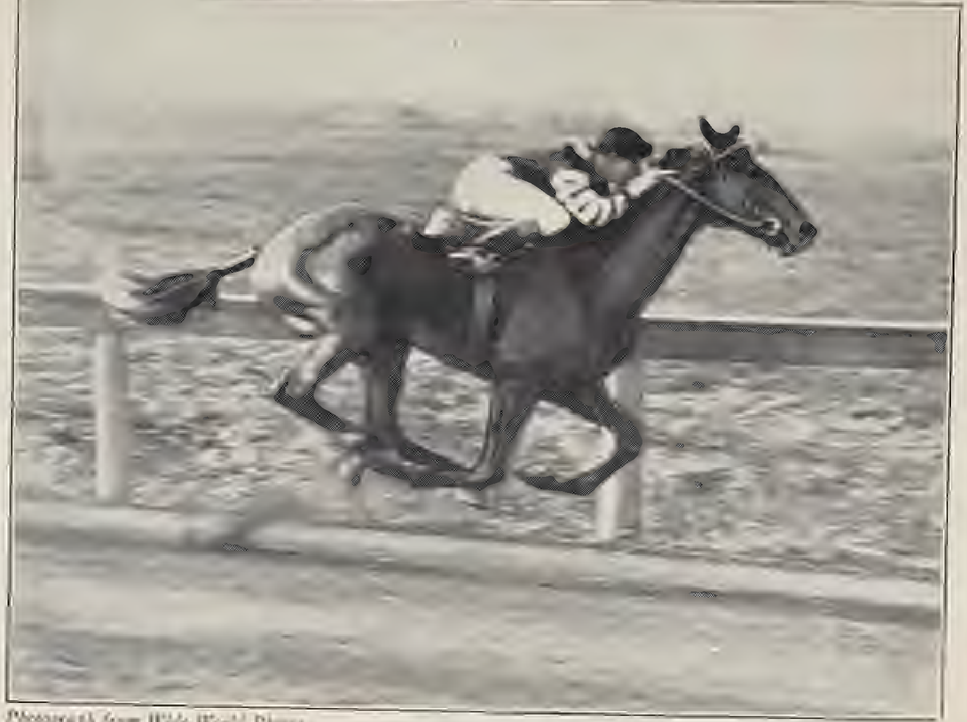


FIG. 22.

Mr. R. T. M. McCready, lawyer, of Pittsburgh, Pa., on his beautiful mare, "Jonquil." When a horse has reached such a high degree of collection, either through artistic development or as a natural gift, he lifts off the ground both fore and aft as this mare does, and is, moreover, able to change his balance easily and fall into the canter, return to the trot, or continue trotting, at the rider's will. This picture appeared in the Official Horse Show Blue Book, 1925.



Photograph from Wide World Photos.

FIG. 23.

"Man-o'-War," running in full collection. Notice height of spring off the ground—4th tempo of the gallop; the reins loose, and the animal's head high. Hiding the horse's legs below the knees and hocks will show him "piaffing." Picture reproduced here by permission of "The Sun."

his feet higher, and more easily, puts them down with a greatly diminished force—which we may call 5 for the sake of figuring—and his feet not striking then the ground with that untutored and excessive force, will be able to rise from it with greater springiness and elasticity.

This increased springiness and elasticity produces diminished expenditure of energy, and diminished weight in the planting of the animal's feet, and means increased reserves of power of resistance; all of which is due to *collection, i.e.,* to the increased control of the horse over himself, and the increased control his rider can therefore have over him—advantages which are *not* produced by the "let him alone and let him take care of himself" policy. (See also *Figs. 52, 53,* and *54* of *Principles of Equitation*).

All the photographs in *Principles of Equitation,* as well as this one of the famous race-horse Man-o'-War (*Fig. 23*) shown here by courtesy of *The New York Herald Tribune,* demonstrate the truth of what is advanced above, the horses in those pictures touching the ground lightly, or rising from it very springily, as the different cases may be, and all of them working in a high degree of collection, *including Man-o'-War.*

Since the horse profits so much in diminished exertion by the increased control of himself which *collection alone* affords him, it is obvious that he should be trained to it for his own sake, and likewise in order that through the aforementioned conservation of energy and diminished usage of tissues he may be able to give increased length of service to his owner.

It is besides comprehensible that the increased springiness of his gaits, and the diminished force with which his extremities touch the ground, will make of him a far less fatiguing, and therefore a far more agreeable mount than he will become by the "let him alone and let him take care of himself" policy so dear to some.

Furthermore, the diminished bouncing which his rider experiences because of the greater smoothness and elasticity of gait, even though the action is more brilliant, will cause the horse's back to be less bumped and will therefore confer inestimable advantages on the animal himself. Besides which a well-collected, thoroughly controlled horse will get out of a tight corner—by which is meant a difficult situation—more easily than if he were not so finished in his training.

All this apart from the feeling of elation one enjoys when riding a brilliant, willing, and springy horse, although there be no one around to share his pleasure, even visually.

CHAPTER VII

REASONS FOR LEARNING IN A RING

BEFORE proceeding further, it should be said that the knowledge of advanced and of high-school riding can be properly acquired by man as well as beast, only in an enclosed arena, termed "ring"—in French *"Manège"*—whether indoor or open air. This is because the learner's attention, whether man or beast, must not be diverted from the tasks desired, and also in order that greater exactness of design shall be obtained in the movements and figures called "ring figures"—or *"figures de manège"*—which it is absolutely necessary for both to perform for the purpose of reaching the desired end.

If those figures and movements are attempted in the open by a novice, even on a trained horse, or by an expert rider on a green horse, they will undoubtedly not be executed by either with an exactness of measurement and perfection of detail comparable to that which they will if they perform them within a delimited space, whether completely indoors, as when covered by a roof, or partially outdoors, as when having only lateral delimitations, fence or wall, but no roof.

The foregoing leads to the proposition, that while a finished rider handling a thoroughly trained horse can trace a ring for himself in the open, and make his mount execute in it all the figures and all the movements he may desire without once overstepping the imaginary limits previously assigned to that unfenced arena, this is utterly impossible for the green horse or the unaccustomed rider. (The latter can ascertain this for himself by a few simple experiments conscientiously performed.)

That being therefore a feat which the reader of this book is not yet supposed to be able to perform, even if mounted on a thoroughly trained horse, we must satisfy ourselves for the present by showing further reasons why both horse and rider should, for the time being, continue maneuvering in an enclosed area.

The ring figures and movements described hereafter are not prescribed simply for the fun of their fulfillment, but are advised in order that novice rider and unschooled horse may learn to adapt their equilibrium to each other under various circumstances—a task which is often as hard for the one as for the other until trained to it.

It is easy for a man on foot, or for an unmounted horse, to turn around sharply at any gait and move in the opposite direction, or to follow circular lines, or any other lines, without being unbalanced; but as soon as they get into the relation of rider and mount, conditions are completely changed, and in most cases it becomes a physical impossibility for them correctly to execute the simplest of these figures and movements.

As regards the horse, the teaching to him of those figures and movements is the only means of harmonizing the other portions of his body with the suppleness and flexibility that his mouth and neck have reached in consequence of the flexions taught him (Chapters X, XII and XIII of *Principles of Equitation,* and subsequent chapters of this book), thus making of his whole being a uniformly homogeneous, flexible, tractable mass, and not a body light in spots and stiff in others. As regards the rider, the teaching him to execute properly the figures and

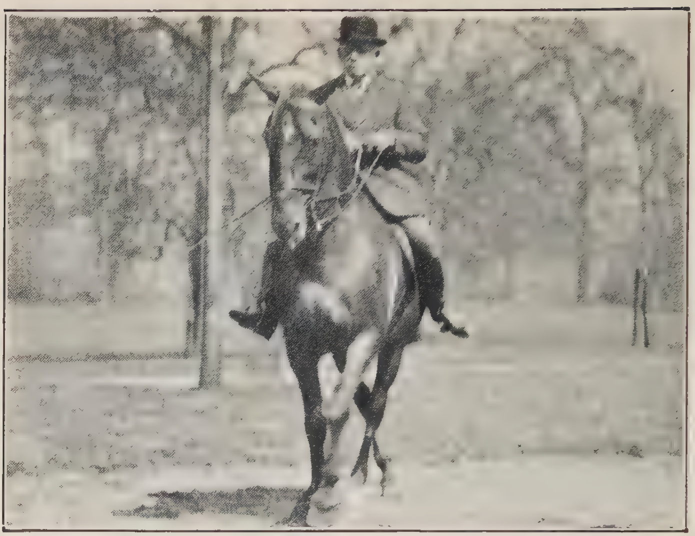


FIG. 26A.

Side-stepping to the right; horse's left hind leg passing in front of right, and left foreleg preparing to pass over the right one.

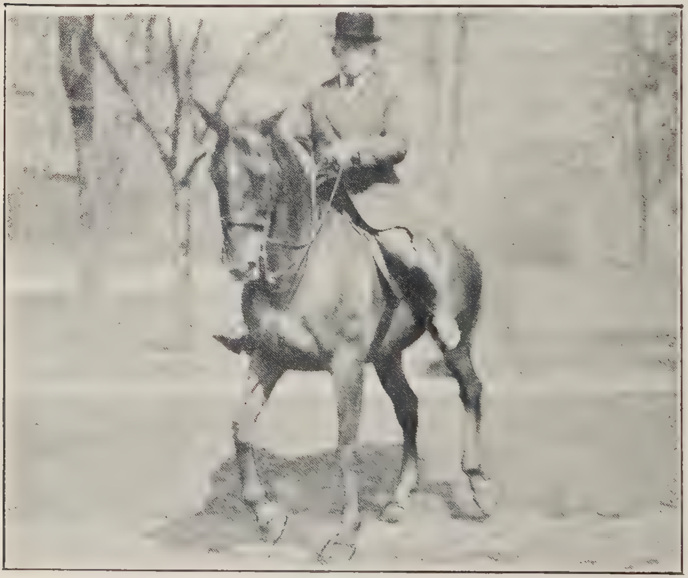


FIG. 26B.

Continuation of right side-step; left foreleg already crossed over right will gain ground sideways, unless rider obtains the change (as in 26C) when right foot, although off ground, will return left. Left hind foot lifted in preparation to cross over right (as in 26A).

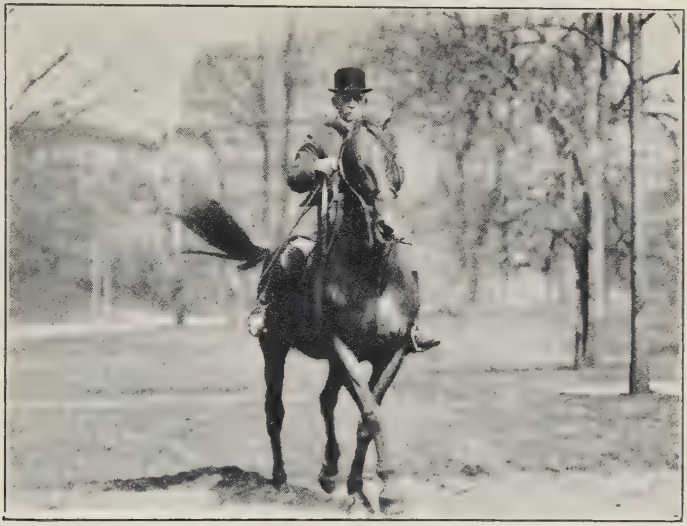


FIG. 26C.

Side-stepping to the left; the shoulders are in the lead as the right forefoot is crossing the left.

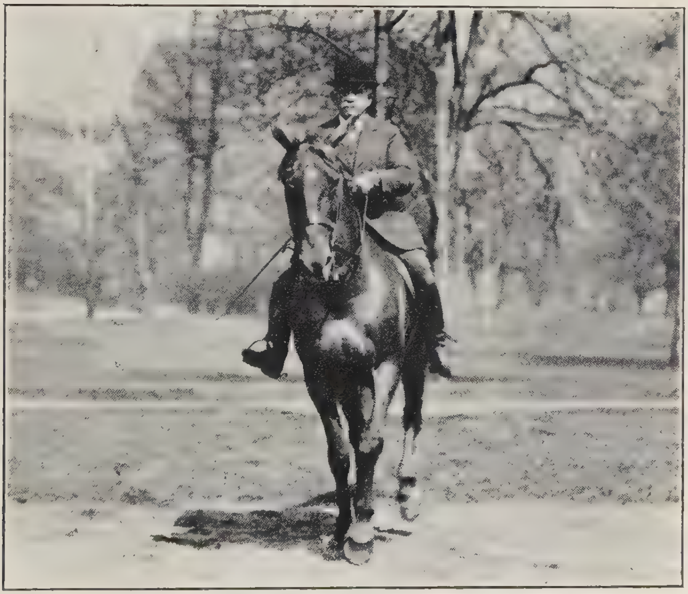


FIG. 26D.

Change from left side-step to right; shoulders are slightly preceding haunches as left forefoot begins crossing the right, while left hind foot is off ground.

movements hereinafter described is the only means for him to learn promptly and thoroughly—instead of after years of experience and numerous accidents—how to balance himself and to guide, manage, and *control* his mount in practically every possible circumstance of road or field, with the least chance of coming to grief.

Therefore, if the rider be properly instructed as to how to make his mount observe correctly, that is to say, without loss of time, hesitation, and impairment of equilibrium for either of them, the imaginary lines of which the figures and movements are composed, it is comprehensible that he will be far more able than before to direct and control his mount and himself when very practical movements will suddenly be required from both of them by movable or immovable obstacles, difficulties, and danger points that suddenly spring up before them on the road or in the field.

Under those circumstances, the well-taught man, although perhaps less experienced in years of riding than some others, will manage and direct his well-trained mount unhesitatingly, and smoothly avoid those danger points, or negotiate those obstacles, without changing gaits and consequently without loss of time; while the man without ring experience may suffer an accident—at least will have to change gait to a slower one, perhaps even stop completely, and therefore lose valuable time in reflecting on what to do and how to do it, even if he be astride a well-trained horse.

In an open field it is often easy enough, all other conditions being favorable, to make a horse go here or there —although many leave the initiative to the horse and are satisfied to sit as mere passengers on their mounts' backs; but many are the tight corners that one may encounter elsewhere than in an open field, out of which only a well-instructed rider on a well-trained horse can extricate himself without fear of mishap to man, horse, or third parties.

We will therefore now proceed to study in detail how to execute correctly ring figures on a trained horse, and thus prepare ourselves to learn later how to train a green horse to do those things—possibly also high-school airs —and therefore become able to make of him a reliable, safe, and agreeable saddle-horse, consequently, if desired, an equally safe, agreeable and reliable hunter, accomplishments which constitute the most entrancing part of horsemanship.

CHAPTER VIII

ORDINARY (LOW-SCHOOL) RING FIGURES AND MOVEMENTS

If by following the precepts advanced in *Principles of Equitation* or through any other means, the reader-rider has already acquired a fair mastery of equilibrium, he will more easily be able to maintain himself in correct position while executing the ring figures that are going to be described.

But if his equilibrium has not been developed, he will find it pretty difficult at first to maintain a correct position while learning to execute even the simplest of those ring figures and movements, unless he begins riding when very young, and therefore at an age when the body is perfectly supple and relaxed.

Because when the horse moves forward on a straight line the rider has simply to relax—to let himself go, as it were—in order to follow his mount's motion harmoniously. But when the animal moves on a curve or circle, and still more so when he moves laterally—whether by the quarters or by the shoulders, or by the combination of both (as will shortly be explained)—the rider, while relaxing to his utmost (without which equilibrium is impossible) must nevertheless resist the displacement of certain portions of his body which curved or circular, and especially lateral, movements of the horse will inevitably produce.

This combination of resistance with relaxation is the first difficulty that the rider meets on the road of advanced riding, although, like Christopher Columbus' standing the egg on its end, it is easy enough to do when one knows how.

There are five lines on which the horse may be guided by his rider.

First: The straight movement forward.

Second: The straight movement backward; both of these we have seen in *Principles of Equitation.*

Third: The lateral movement of the haunches.

Fourth: The lateral movement of the shoulders.

Fifth: The combination of both of those lateral movements into the movement of shoulders and haunches together, which produces side-stepping.

Although the horse's forepart (and consequently his head, primarily) is the guiding portion of his body and therefore the lateral movement of the shoulders ought to be the first mentioned and the first studied, the lateral movement first to be discussed is the lateral movement of the haunches. The reason for this apparent absurdity (somewhat like placing the plow ahead of the oxen) is because the horse's center of propulsion is the principal factor in every movement he makes; because it is the seat of the principle of motion in him as in all other animate beings—as we saw at page 41; therefore, it must be the rider's principal aim to learn to govern and control, under all possible circumstances, that center of propulsion, that center of motive vitality, so essential to the proper distribution of the animal's weight, to his proper carriage—in a word, to his correct equilibrium.

Circular or curved ring figures are not differentiated or included in a category separate from movements straight forward because when executing the former the horse's hind feet follow—or at least should follow—exactly in the tracks of his forefeet, and so he cannot logically be considered as moving in any other than a straight line, in which hind and forefeet likewise follow the same tracks.

Circular and curved figures executed in high-school style can be performed either "on the shoulders," or "on the haunches"; but as in those cases the horse moves his feet on two separate tracks, those movements are to be considered in the class of the lateral movement, called "side-stepping."

Lateral movements although more advanced than circular figures, should be taught the novice rider first, *elementarily*—that is, at least the lateral movement on the shoulders—in order that he may not only begin to acquire a better sense of equilibrium, with consequently improved control over himself, but also a better appreciation of his power over the horse, with consequently improved control over his mount.

This he will learn by trying to harmonize the action of his superior and inferior aids—hands and legs—with such nicety as to influence only the parts of the animal's body he wants or needs to influence; to influence them only in the manner he may desire, or require; and to influence them only to the degree his mount's sensitiveness and amenability may render necessary.

The three lines of guidance which we are therefore now about to describe are:

First: the lateral movement of the haunches, or *"pivot on the shoulders";*

Second: the lateral movement of the shoulders, or *"pivot on the haunches";*

Third: the combination of lateral movements of shoulders and haunches, alternately, or *"side-stepping."*

Pivot on the Shoulders

In this movement the horse's hindquarters displace themselves—to the right or to the left—around his forepart (shoulders), and therefore his front feet remain *theoretically* immovable on a given spot and thus serve as "pivot" (whence the name "pivot *on* the shoulders").

This immobility of the front feet is theoretical only in low-school; in high school it may be rendered absolute according to circumstances.

In low-school the front feet always move a little, and they do not move incorrectly if they describe a very small circular or semicircular path, in the exact center of the circle or semicircle described by the hind feet (*Fig. 24*).

But if they go to one side or the other of that central spot (*Fig. 24-A*), or if they move ahead of it or drop behind it, they get "out of line," and give rise to corrections that will be explained later.

In naming or describing these lateral movements on the shoulders, the side *to which* the horse eventually looks ought *not* to be considered. Therefore it should be said that the horse is pivoting on the shoulders to the right, when his haunches turn in that direction, *regardless of the direction toward which his line of vision revolves.* When a rider has been accustomed to follow diametrically opposite ideas—for example, to call the above-described movement "left about on the shoulders"—and therefore is apt to get mixed up in consequence of these differences in terminology, it is advisable to indicate the side *to* which the haunches should move, by the name of the rider's leg which is to determine that movement. Example: Pivot on the shoulders with the left leg produces the turning of the animal's haunches to his right, and therefore the turning of his line of vision to his left.

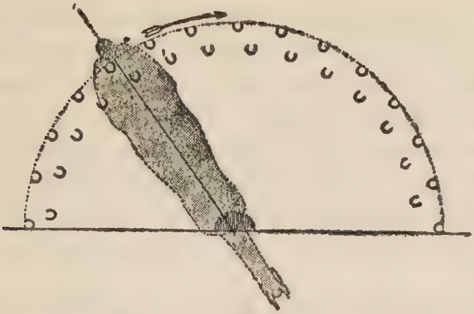


FIG. 24.

Hoofprints of a horse executing correctly the pivot on the shoulders. The horse's shoulders—front feet—are theoretically immovable, since they are within the central (shaded) area, and his hind feet have described a correct semicircle.

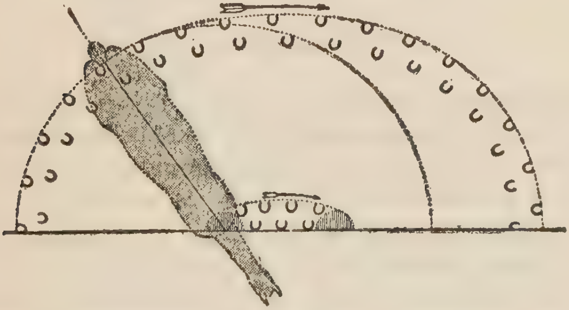


FIG. 24A.

The same incorrectly executed

PIVOT ON THE HAUNCHES

This movement is identical with the preceding with the difference that the horse's hindquarters are made the pivotal point, so that his hind feet remain theoretically immovable while his shoulders (forefeet) move to either side. Consequently, his front feet must describe a circle or a semicircle around the very much smaller circle or semicircle described by his hind feet (*Fig. 25*). (*Fig. 25-A* shows hoofprints of incorrect pivot on the haunches.)

In this case then, the rule is similar in low-and in high-school, although a few circus performers have exhibited in high-school acts a pivot on the haunches with absolute immobility of both hind feet, which being of no practical usefulness—in fact being probably harmful to the hind legs—can be viewed only in the light of a circus stunt.[1]

SIDE-STEPPING

This movement, as already stated on page 55, consists of the fractional lateral movement of both shoulders and haunches. When the horse is unaccustomed to it, he moves his forefeet and his hind feet *alternately,* in a lateral direction, but when his training is more advanced, he moves them *simultaneously* in that direction. Some horses exceptionally supple, or well balanced by nature, move their fore and hind feet simultaneously in lateral direction at a very early period of their education. But then, although the shoulders *must* be in the lead., *i.e.,* slightly preceding the haunches, this lead ahead should be so slight as to be hardly perceptible to an onlooker other

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[1] In this stunt, one hind leg twists around the other, more or less.

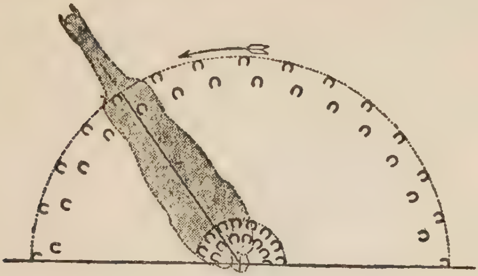

FIG. 25.

Hoofprints of a horse executing the pivot on the haunches correctly. The animal's hind feet remained in a small circle exactly in the center of and therefore corresponding in design to the larger circle executed by his forefeet.

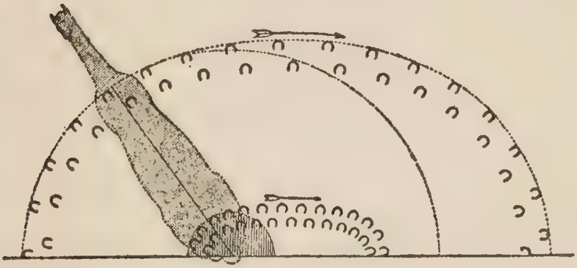

FIG. 25A.

Hoofprints of a horse executing the pivot on the haunches incorrectly. Instead of moving the hind feet only in the shaded area—as he did in Fig. 25—which would have obtained the result shown in that picture, the animal moved them here and there, as shown by the hoof-marks in the lower part of the picture, and therefore designed an incorrect semicircle with the front feet.

than one whose trained eye perceives the slightest differences in lines, etc. (*Fig. 26*).

In all these movements the horse's foot or feet, on the side *from* which he is moving, must cross *over* (ahead of) his foot—or feet—on the side *toward* which he is moving. Example: if the horse be pivoting on the shoulders to the right, his left hind foot must cross *over* (ahead of) his right hind foot; if he be pivoting on the haunches to the right, his left forefoot must cross *over* (ahead of) his right forefoot; if he be side-stepping to the right, both his left forefoot and left hind foot must cross *over* (ahead of) both his right feet. Vice versa in all three cases, of course, when the horse executes the same movements to the left.

If the horse is not allowed to cross his feet in that correct manner, or if he does not know how to cross them so, he inevitably knocks them one against the other, bruises his coronet (*Fig. 27*) hurts himself, and getting very soon disgusted with the movement on account of the pain its execution inflicts on him he defends himself against his rider's appeals to perform it; for which he cannot be blamed, as his defense constitutes his only means of self-preservation.

In order then to avoid those bruises which, under certain circumstances, may cause more or less permanent injury to the animal's extremities—which ought to be preserved in good order as long as possible not only for the sake of humaneness toward the poor horse, but also in order to keep him longer serviceable than would otherwise be the case—the rider must learn to handle him with such delicacy of hand and leg that while guiding him as he may desire he always leaves the mouth as free as possible, thus permitting the greatest facility for mobilizing his limbs.

Because it is comprehensible that, especially in the case of a sensitive, or sensitized, horse, any ill-judged or inopportune touch of the hand acts as a check on his mouth, and restraining him precisely at the moment he may most require to be free, prevents him from moving the feet forward and consequently from crossing them *over* (ahead of) the feet they should thus precede.

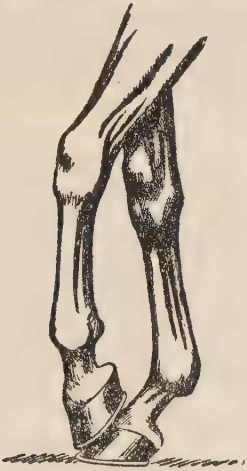

FIG. 27.

Incorrect crossing of forefeet—the hind ones are sometimes apt to do the same—when a horse does not know how to use them properly, or is not allowed enough motion forward while executing lateral movements on the shoulders, but especially on the haunches, and side-stepping.

In order, then, to avoid this unfortunate occurrence, it is necessary that, whenever a horse moves a foot *in response to his rider's demand,* the rider's leg *and especially the rider's hand* which made the demand should diminish, suspend, or cease their action in consequence of the horse's response to it, as recommended in *Principles of Equitation.*

With the aim in view of learning to do this efficiently —that is, with the tact and delicacy yet firmness necessary to learn to appreciate with nearly mathematical certainty how little or much hand and leg action is necessary to obtain correct performance of ring figures and movements, it is most advisable that the rider learn to *work his mount on foot with the whip,* as explained in the following chapters.

CHAPTER IX

WORK ON FOOT WITH THE WHIP FOR LOW-SCHOOL PURPOSES

I

Although the horse used as the subject of this work may be—as he should—an old and experienced school-horse (*manège*-horse would be a better term), the rider, presumably a novice, must approach him and treat him as if he were absolutely green.

This is necessary because only thus can the rider accustom himself, from the very first minute he undertakes the study of this work on foot with the whip, to approach a horse in such a manner as not to frighten him, not to upset his temper, and not to put him on the defensive; all of which will prove very useful if he has some day to handle a green horse.

He will, therefore, when approaching the horse, carry his riding-whip in either hand inconspicuously, with the tip down; and if he carries that tip back of himself (*Fig. 28*), he will do still better.

Persons unaccustomed to carry a riding-whip or to train horses are readily known because, unaware of the influence it has on the horse, and of the innumerable significances it may therefore transmit to his mind, they walk in a ring flourishing the whip about, playing the tattoo with it on their boots, whisking away real or imaginary flies from the walls, or tracing pictures with it on the tanbark, without giving the slightest thought to the annoyances they may occasion to other riders. Persons of this kind think nothing of approaching the horse they are about to handle carrying their riding-whip tip upward, and are astonished when he jumps, shies, or throws himself backward (in French: "*tire au renard*") on being threatened by it thus.

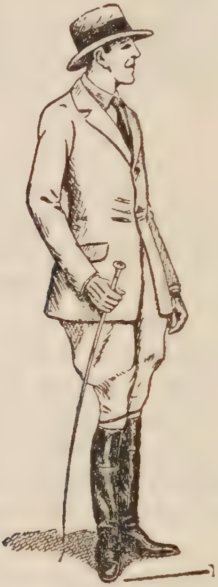

FIG. 28.
Correct carriage of whip when approaching a mounted or unmounted horse.

The approach having then been properly made, the rider will take charge of the horse from the groom's hands, by taking hold of the curb-reins with the left hand, passed underneath the reins, palm upward, the index of which he will place between the two reins; the thumb he will place on the exterior side of the left rein, and the other fingers on the exterior side of the right rein, as for flexions, at the distance of an inch or so from the curb-bit, and he will place the riding-whip, tip downward, in that same hand.

With the right hand he will pat the horse softly (as explained on page 335 of *Principles of Equitation*) on the neck, shoulders, nose, and face, speaking to him meanwhile—preferably "baby-talk" if, being a father or any other sort of a near relation to young children, he fortunately knows the language—and as soon as satisfied that the animal is not timid, or suspicious, he will change the hand holding the reins, while continuing to hold the riding-whip in the left hand.

(It may have been noticed that in mentioning caresses and their distribution, the animal's neck and shoulders were the first spots named, then the nose, and finally the face. This is because many horses, especially some unfortunate riding-school hacks, have been so ill-treated by drinking or wicked grooms, who beat them on the head, that the poor animals are in terror of any motion of a man's hand effected higher than the muzzle, at which they are apt to throw themselves backward, more or less violently. Not being so afraid of a hand moving around their neck and shoulders, they eventually calm down and sometimes allow themselves to be caressed, later, around the eyes and ears—caresses which they particularly like if they have not been maltreated—and when they are satisfied that no harm is meant, they manifest it by a heavy sigh (as very correctly noticed by Mr. Fillis) or by a friendly forward extension of the head and neck, of by munching the bits; the rider can then confidently proceed with the work as advised.)

Holding him then by the right hand on the curb-reins, divided as previously indicated, only this time of course with the hand passed, palm downward, over the curb-reins, the arm passed under the left snaffle-rein, the rider will lead the horse gently to the wall. He will choose preferably the beginning of the long wall opposite to the long wall near which the entrance to the ring may be, and will place the horse "on" the wall, parallel with it, from head to tail, and as close to it as possible, with the animal's right side next to the wall.

Once there, taking the curb-reins again with the left hand in the same position as before—riding-whip tip down—he will again pet and caress the horse exactly as he did in the center of the ring, with the only difference that, this being an old and experienced *manège*-horse, this second petting will be perfunctory.

It might not be perfunctory in the case of a colt or a green horse—some horses are green while far from being colts, and are called so because they are green to saddle-work; and it often occurs that untrained horses get frightened the moment they are placed near a wall, in which case other means have to be adopted.

That matter being settled, the rider will take the riding-whip with the right hand, holding it exactly as he would a sword, *i.e.*, with its butt end at the base of the palm, and the thickest part of it along the palm, with the four fingers closing upon its inner side—the one toward the horse—and the thumb nearly flat on its outer side (*Fig. 29*).

This is called the "working position."

Although being carried thus there will be a tendency to lift the tip upward, and therefore to threaten the horse, he will be less frightened than he would have been before, first, because the previous friendly actions of the rider will have convinced him of the man's peaceful intentions; second, because being now very close to him it will not be able to hit him very severely—which the horse can apparently gauge with some accuracy; third, because the rider will try to keep it as low as possible, say with its tip at the height of the animal's girths, or at the highest, near to the lower end of the (doubled) stirrup leather.

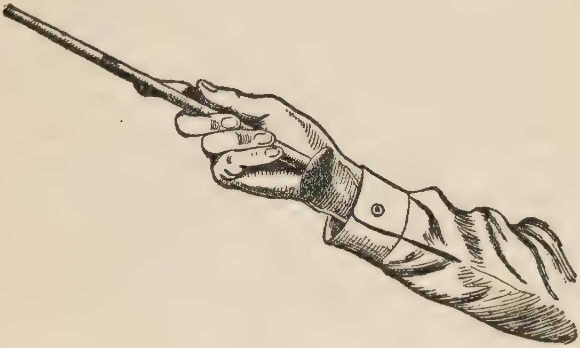

FIG. 29.
Riding-whip correctly placed in hand for work on foot.

Then, while speaking coaxingly, and more or less continuously, if possible "baby-talk," to the horse, according as he manifests the least nervousness or not, the rider will caress the animal *very softly* with the last third of the whip—tip included—around the withers, on the saddle, on the rump, and around the quarters, not lower than a line level with the stifle, *but not under the belly nor between the legs.*

If the horse manifests the least nervousness, the rider will tell him "no—NO—NO" in quick succession, raising the tone of voice in proportion as the horse may be nervous, *but will leave the whip dead immovable* at the part of the body where its touch rendered the animal nervous.

To this rule the only exception is if the part of the body alluded to be one where any movement the animal may make will cause the whip to move *and tap* him. Such part of the horse's body is only the thigh, in which case the whip should be promply removed to the top of the rump, where it must *not* land with a blow, but *must stay, dead immovable,* until the horse *stops all movement completely.*

The obtaining of this stop will be enhanced by the word "Ho!" authoritatively and more or less loudly pronounced. If the first or second "Ho!" does not obtain complete immobility, a slight—very slight—yank (perhaps a mere "tremolo") on the curb-reins held in the left hand will produce the complete halt. It goes without saying that if the horse were to stand without the necessity of using the word "Ho!" it should not be pronounced.

The Riding-whip

A little study of the riding-whip is now advisable, as this instrument, which plays a considerable part in the handling of a horse, should be properly and knowingly chosen. Many misinformed persons believe that all riding-whips are alike, and that the only differences existing between them are those of length, size, and mounting. While those are three very notable differences, the principal working qualification of a riding-whip—like a violin bow—is its mellowness. By that is meant its balance and a degree of elasticity that together allow it, when moved at the rider's will, not to strike the animal involuntarily, but to strike him when desired, only as desired, and without rebounding, *i.e.,* without striking twice, or oftener, in response to a single finger movement; therefore to strike only once at each intentional finger movement, and not harder nor softer than that movement indicates.

This effect can be had only if the last quarter of the whip—the one nearest the tip—is flexible, yet not flabby, and is therefore well-balanced and well-proportioned to the remainder of it, as H. C. Overin, the New York maker, knows how to build them on models devised by the author.

Incidentally, it may be said that in high-school training different models of whips are very often used on one horse or on different horses to obtain various things more correctly, more easily, and with least molestation to the animal.

WORK ON FOOT WITH THE WHIP

II

The horse then remaining quiet under those caresses of the whip, the rider will lower it, tip downward again, as when approaching him (*Fig. 28,* page 64) and with the thumb and forefinger of the hand holding it (in this case the right hand) will pull the right snaffle-rein down from over the animal's withers so that its center—where the buckle is—will be at the height of his girths more or less, to suit the size of both horse and rider. He will then turn the riding-whip to the "working position" (*Fig. 29,* page 67) and take the lowered part of the snaffle-rein by passing the little finger and ring finger around it in such wise that these fingers hold that rein and the butt-end of the riding-whip at the same time (*Fig. 30*).

By doing so the rider will be able to act downward on the snaffle-rein—*if necessary,* as explained further—and to act simultaneously (though not similarly) with the riding-whip (*Fig. 31*).

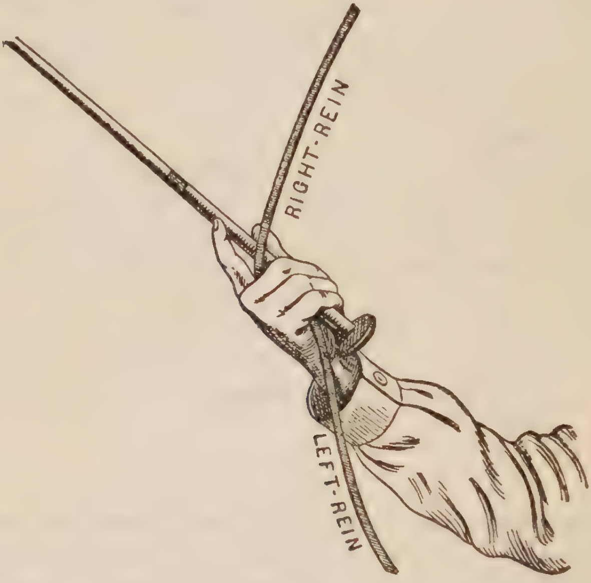

FIG. 30.
Snaffle-rein correctly placed in hand correctly carrying riding-whip (Fig. 29).

This action will be complex, as he will be holding the whip by the little finger and ring finger, directing it with the middle and the index fingers, and regulating its strength, the repetition of its touches, their quality, etc. by the index finger and thumb. Thus the forefinger will fulfill the double office of "director" and "regulator."

It is necessary for the rider to carry the snaffle-rein in the prescibed manner because he thereby can have a better hold on the animal's right shoulder, in case he should try to escape from the action of the riding-whip by forcing that shoulder forward ("rushing" on it) (*Fig. 32*). That hold can be rendered still more effective, and therefore greater control can be exercised over the horse, by lifting, simultaneously with the snaffle-rein tension, the horse's head by means of the curb-reins held in the rider's left hand (aided, if necessary, by the voice as already advised. As the reader will understand, the lifting of the curb obtains the halt by reason of its diverting the animal's line of motion from the horizontal to the perpendicular (pages 116 and 117 of *Principles of Equitation*) as well as by reason of its obtaining a

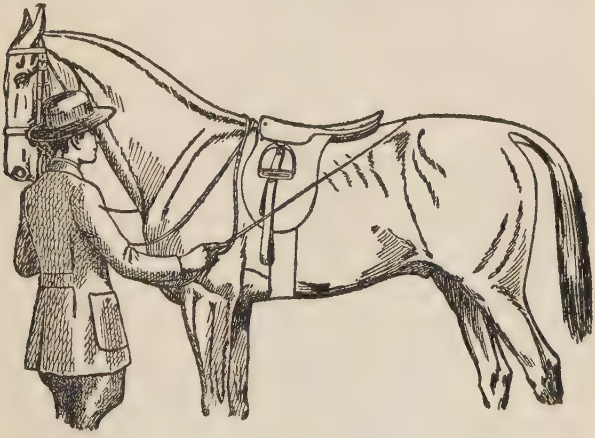

FIG. 31.

Rider preparing to "work on foot," ready to act downward on snaffle-rein—in this case the right—and upward, toward the haunch, with the tip of the riding-whip.

direct flexion (Chapter X of same), which the action of the snaffle-rein will also help to obtain on account of its being then used pulley-wise over the withers (*Fig. 31*).

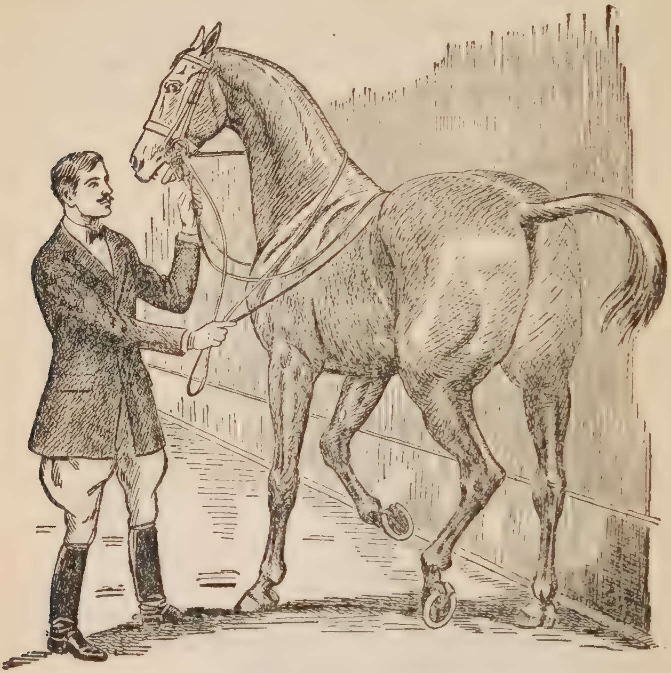

FIG. 32.

Horse able to "rush" the right shoulder on account of the right snaffle-rein being too loose. Had the rider used it pulley-wise over the animal's withers—at base of neck—this would not have occurred.

To return from our little digression—the rider, now finding himself standing presumably by the animal's near foreleg, will place himself in position to walk squarely backward (*Fig 33*). Then, as shown in the illustration,

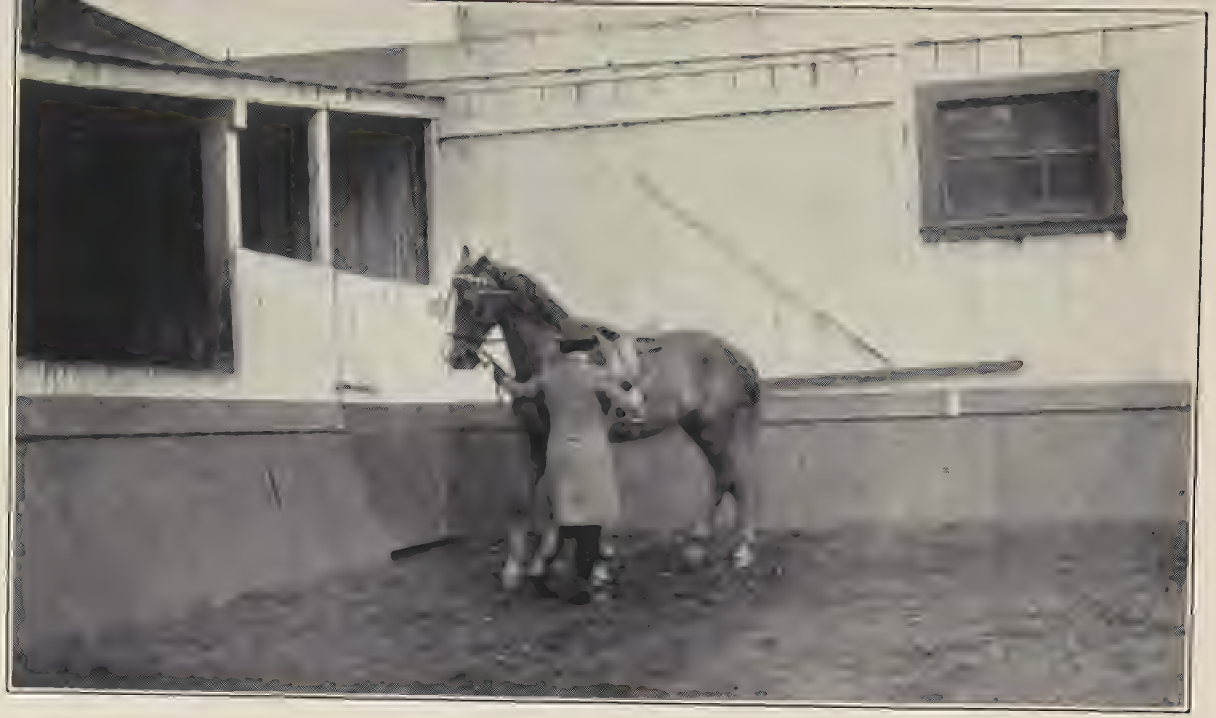

FIG. 33.

Correct manner of working a horse on foot with the whip. This picture of Mrs. F. J. Sprayd of California (the former Miss Anita N. Burk of New York, two pictures of whom are in "Principles of Equitation" Figs. 75 and 76), was taken in Captain Dillon's open air ring at San Francisco, California.

with torso erect both directly and laterally, and consequently neither leaning toward, or on, the horse with the right hand (*Fig. 34*) nor sideways against the horse (*Fig. 35*), the rider will move backward lightly, preferably on the balls of the feet, therefore, not by bringing the heels down to the ground first.

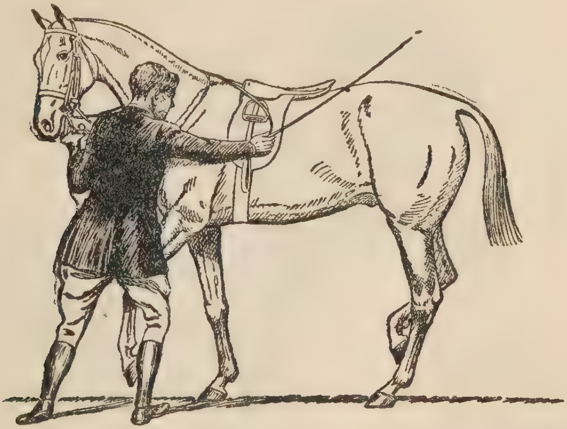

FIG. 34.

Incorrect leaning towards or on the horse while working on foot.

If he does not walk squarely backward (as in *Fig. 33*) he may cross his feet (*Fig. 36*, dotted line), and then if the horse were to move more briskly than he expected, he would lose his balance, and either be dragged and possibly hurt, or be compelled to abandon the animal at a critical moment, *i.e.,* just when he should show him who is master by gaining more control over him.

This undesirable occurrence gives the horse an opportunity to escape from the rider, upon which a green horse, usually anxious to secure liberty, will immediately seize, and thereupon career wildly about by way of as-

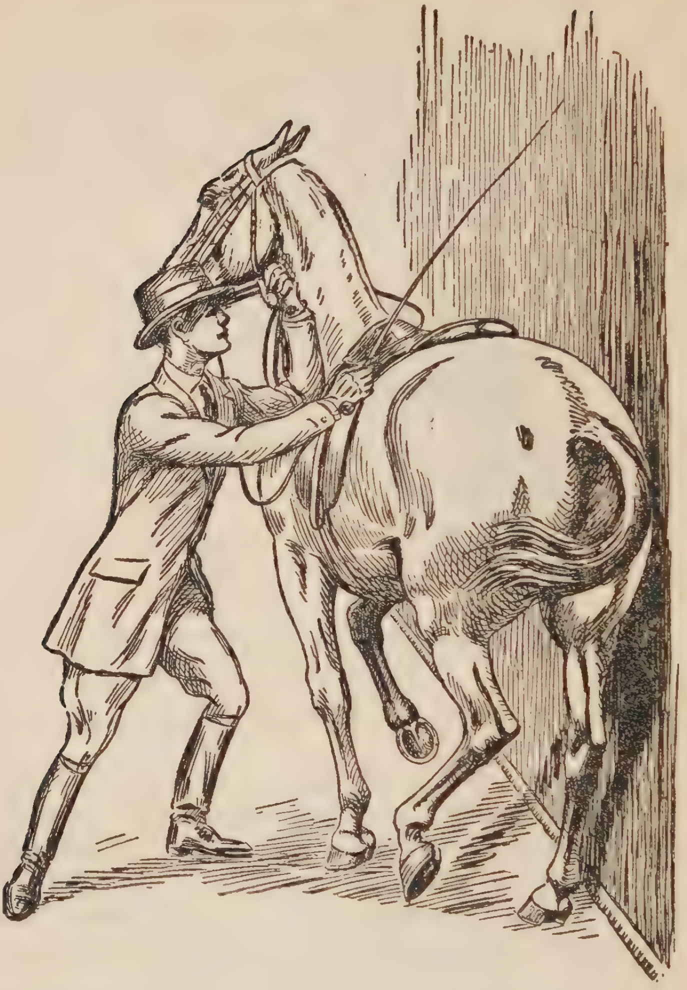

FIG. 35.

Incorrect leaning sideways against the horse, with the result, either of yanking his mouth, or of losing control of it, and therefore of either pulling him, or allowing him to "get out of line" as shown by his front feet being on a line to the left of his hind ones, instead of directly opposite to them.

serting his independence. This is always a bad lesson for a horse—sometimes fatal for a green one—because he thereby discovers the defect in the armor, in other words, a means of escaping from the control of the man on foot. Just one instance of this bad lesson, especially at the beginning of his training, may be sufficient to render some very intelligent, or very cunning, or very mean horse, uncontrollable, or at least very difficult to control, by any man on foot, and therefore dangerous to lead through the streets or elsewhere. From that to his developing the idea of bolting, even when ridden, may be but a single mental step, for some animal

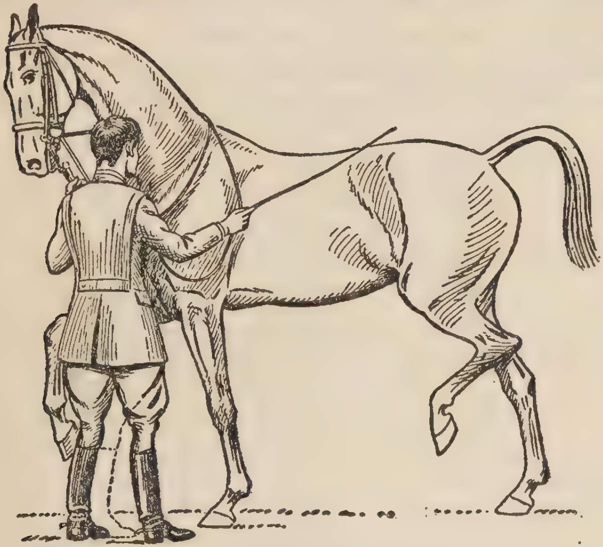

FIG. 36.

Incorrect position of rider's legs while working on foot which will inevitably cause them to collide, as shown by the dotted line. Compare with Fig. 33.

that way inclined by nature. And although the subject of this study may be, as he should, a very tame and venerable *manège* horse, it is absolutely necessary that the rider—a novice in this sort of work—should learn to do things always correctly and intelligently, in view of handling, as it is to be hoped, more or less green horses later for the purpose of training them.

The horse being then absolutely quiet and stock-still, the rider will give him the signal to move, not by beating him with the whip, still less by pulling him forward by the curb, but *by developing in him the feeling of motion.*

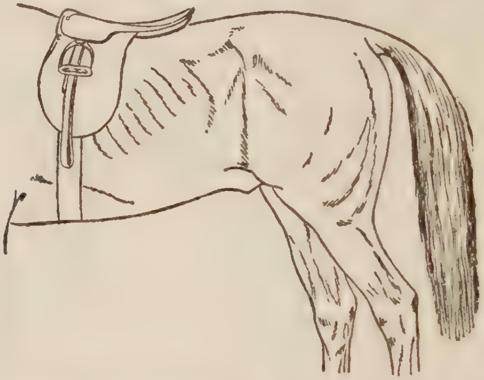

FIG. 37.

Area 1. Whip to be used for the motion forward within an imaginary circle around the hip-bone.

To that end he will gently move the whip on any spot within the radius of an elongated circle in the center of the upper third of which, approximately, the animal's hip-bone may be located (*Fig. 37*).

This whip motion must be, at the beginning especially, ever so slight; (*a*) in order not to frighten or excite the animal; (*b*) because only a very diminutive movement forward should be sought for the first time. Therefore, a sort of slow tremolo will suffice; and while performing it with the whip the rider must simultaneously release the slightest shadow of a hold he may have on the animal's mouth, by suppressing any tension his hand may create on the reins—curb and right snaffle.

If the horse does not move in response to this slight tremolo, the rider will move the whip a trifle more emphatically and to that end give the horse gentle taps with it by lifting it, say a quarter of an inch away from the skin each time, and allowing it to hit him by merely falling on him from that distance.

In order that it should act with the delicacy that is absolutely necessary under the circumstances, the whip should be rendered mobile, *not* by moving the hand, still less the arm, but by means of the motion of the directing and regulating fingers (*Fig. 30* and page 70)—that is, by the thumb and forefinger.

If there is no response to this action—a very rare occurrence, especially with an experienced horse—then the whip's appeals should be rendered more effective by adding the wrist's action to that of the thumb and forefinger. This, as anyone will understand, tends to render the taps of the whip a little less soft, not to say a little more biting, according to the amount of suppleness, or elasticity of the wrist action, if an extraordinarily cold or lazy horse has been allotted as subject of the study. In the case of a green horse, which should *not* be given a learner to try upon, other things may occur, . . . and generally do.

The "subject" having then responded to any one of those three appeals, were it even to the extent of moving only a couple of his feet—say the two hind feet, or perhaps a diagonal pair—the rider will immediately stop him, *not* by pulling on his mouth, nor by using the voice, but BY IMMOBILIZING THE RIDING-WHIP ON TOP OF THE ANIMAL'S RUMP.

It is *absolutely necessary,* in fact a SINE QUA NON, that the rider stop his subject, the first time, "on" that very slight whip-motion, and in that particular manner, because he will thereby learn to control his mount easily, therefore to control him at short notice; and, what is essential at this juncture to control him by means of *psychological reactions.*

Thus, as he will have seen, the horse did not move forward in consequence of any *pain* inflicted by a whip-cut nor through any *fear* of being beaten, but as the result of the *sensation of motion* developed in him by the *motions* of the whip; likewise, he did not stop in consequence of any *action* of the hand, still less of any *pain* inflicted on his mouth by the constriction exercised by curb and chain, but as a result of the *sensation of immobility* developed in him by the *immobilization* of the whip.

In some exceedingly rare cases, due mostly to the awkwardness of the untrained rider, the horse does not stop instantaneously on the immobilization of the whip.

In such a case it is necessary to lift the animal's head by means of the curb hand, and perhaps also to assist in obtaining the flexion which that elevation of the head (and neck) is meant to induce, by pulling on the right snaffle-rein (as provided for on page 71 and as shown by *Figs. 33* and *36*). In that event, the right hand must necessarily be lowered; but whatever may have to be done by the reins, and whatever position the hands may take (in this case especially the right hand), the riding-whip *must* be kept *immovable* on top of the animal's rump, *until not only he stands perfectly still, but is also quiet.* It is therefore necessary to measure the snaffle-rein so accurately as to be able to use it to its full extent without having to move exaggeratedly low the hand holding it.

(This *being quiet* is insisted upon because it sometimes occurs that the horse has his feet perfectly still, yet he is not quiet, as he may whisk the tail—not to scare flies, which is another matter—shake the head; shake his body with a more or less heavy thrill; etc.)

When changing its place from the elongated circle around the hip bone (*Fig. 37*)—in which it will be used when mobilized *to obtain the direct (straight) movement forward*—to the top of the rump, in which it will be immobilized, the whip must *not* hit the horse, but must be moved so softly from one place to the other as not to molest the horse in the least, especially when the stop is desired.[1] In order that this change of location of the whip may be properly accomplished, it is necessary that the wrist have full, elastic, and soft play, which it will develop by moving from one to the other of the following three positions.

PRINCIPAL POSITIONS OF THE WHIP-HOLDING HAND

Reduced to terms of fencing, which the handling of the whip for this work closely resembles, the three positions alluded to are—"fourth," "third," and "prime."

In the fourth position—*"quarte"* in French—(*Fig. 38*), the slit between the thumb and forefinger is lateral, therefore turned toward the horse; in the "third"—*"tierce"* in French—(*Fig. 38-A*), it is practically horizontal, therefore parallel with the horse; in the *"prime"*—identical in French—(*Fig. 38-B*), it is again lateral, but in this case its lateral position is still more marked, as it is lower than the line of the hand; therefore, if necessary because of the animal's height, the hand, and even the arm, should be elevated accordingly, that is to say, in order that the whip can reach over the horse's rump.

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[1] Under some circumstances of training, the whip might have to act by hitting even when it were desired to stop the horse, but this is quite a different matter, and the reason for this is to cause the diminution of the animal's basis, by compelling the hindquarters —hind feet—to come "under" his center.

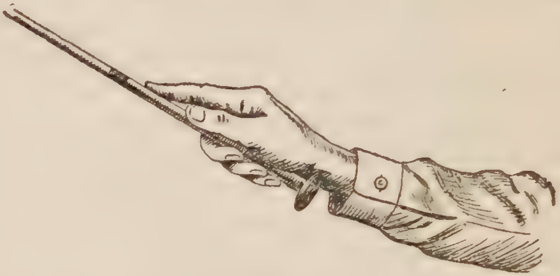

FIG. 38.

With hand placed thus it is comprehensible that the whip it holds cannot hit the horse.

Thus, the first of the positions (*Fig. 38*) is used when the whip has to be *barely* moved; the second position (*Fig. 38-A*) is employed when the whip has to hit, be it ever so lightly; and the last position (*Fig. 38-B*) is used for stopping the horse. In order to hit more severely, more or less of the forearm, on some rare occasions the elbow, has to be brought into action.

In whichever of the two first positions he acts with the whip, the rider must pay strict attention *not* to use the forearm, still less the arm. Every movement therefore involves mostly the fingers and the hand, extending to the wrist when necessary, but very seldom involves

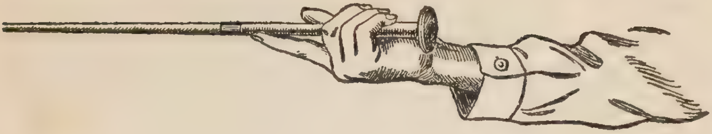

FIG. 38A.

With the hand placed thus the whip it carries can be made to hit harder, a little harder, much harder and very much harder, according as conditions require.

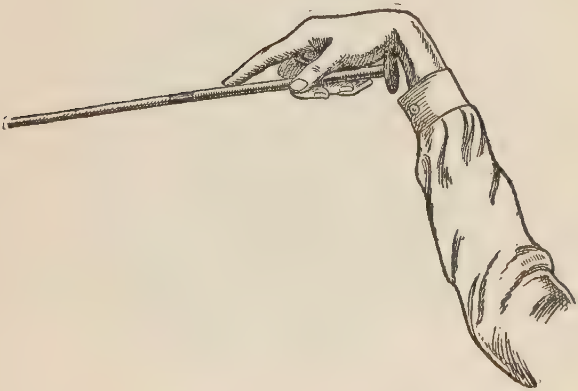

FIG. 38B.

Position of the hand when the whip is used to stop the horse.

any other part of his arm. And when he must lift the hand and arm—as when he has to stop a tall horse by means of the whip—he must not simultaneously shrug the right shoulder (*Fig. 39*) but must keep it strictly on its normal level (*Fig. 39-A*), as he might otherwise lose the equilibrium on his feet that he must absolutely have.

WORK ON FOOT

III

Having then stopped the horse he will make him move again, and after having allowed him to walk a couple of steps, not more—for reasons mentioned on page 78—he will move him again—a few steps more at each time—and then stop him definitely, especially if he notices that the animal manifests a tendency to go *a few steps further than desired.* (This point will again be referred to later.)

Having reached thus far, we will suppose that horse and rider have reached a point *near* the end of the long wall along which the two were working—not quite at its end, as a little room should be left between the horse and the short wall wherein it will be possible to execute the maneuver described in the following section of this chapter.

CHANGING HANDS

By this little maneuver the direction in which the horse proceeds around the ring will be changed, which is technically termed "the change of hand." This requires the following explanation:

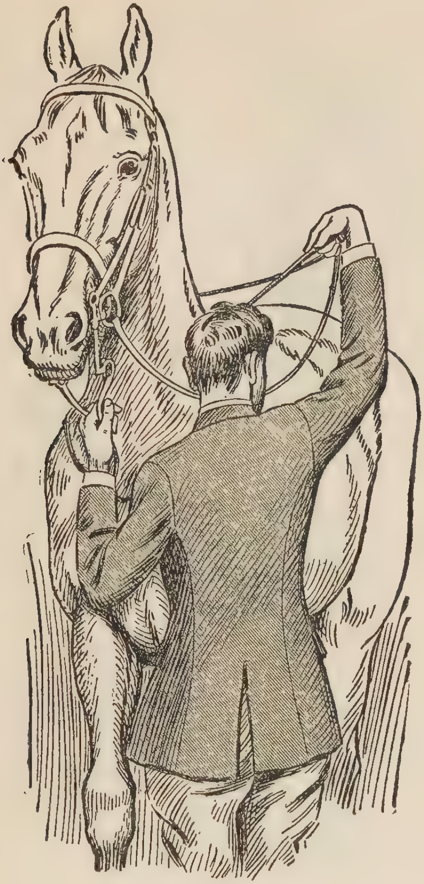

FIG. 39.

Incorrect raising of the right shoulder when the right hand is raised in order to obtain the "stop" in the work on foot. (This is, of course, applicable to the left shoulder when the work is executed —as it has to be, always—from the animal's "off," or right, side.)

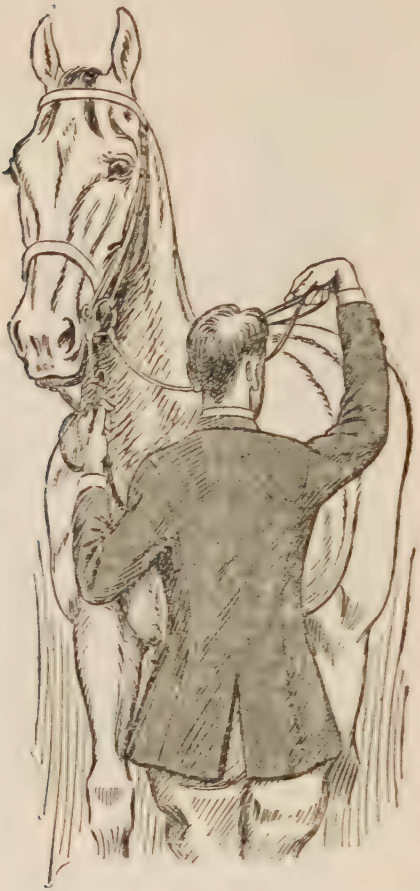

FIG. 39A.

"Stop" correctly obtained in the work on foot by means of the whip: hand elevated, but shoulder remaining on the correct—normal—level.

When working, or riding, in a ring, one is said to be "on the left hand" (or riding to the left hand) if the wall is next to the rider's and the horse's right side; and "on the right hand" when the contrary is the case, so that the wall is on the rider's and horse's left side.

This is logical, because all turns, movements, and figures whatsoever can be executed only to the left in the first case, and only to the right in the second, as the animal cannot possibly be turned into the wall whether by the head or by the tail. And if the rider insisted on attempting such turns, the horse would be more or less severely injured, the wall might be damaged or not, but the movement would certainly remain unexecuted.

Before commencing the maneuver about to be explained, the rider will lower his riding-whip, tip downward, simultaneously abandon his hold on the right snaffle-rein, and placing his whip in the left hand together with the reins—he will caress the animal with the right hand, on the usual parts of his body, as already explained, while speaking to him kindly and coaxingly, preferably baby-talk.

This done, he will prepare to change hands by means of the pivot on the shoulders.

But as this preparation is rather complicated—for a novice—full details must be given for it separately. (The actions involved will be duplicated, in reversed order, when the change is to be made from the other side back to this one—in other words, when a re-change is to be effected.)

Having finished caressing the horse—in the case of an experienced animal less of it is needed than when handling a green one—the rider, without passing to the animal's other side, will deftly throw the snaffle-rein over his withers in order that it may hang low enough along the horse's right shoulder to be unmistakably taken in the hand, as explained a little further on.

Then he will take the curb-reins with the other hand—in this case with the right hand—in such a way as to have it ready for action as soon as the pivoting is undertaken. This manner of taking the reins is at first rather awkward, as it consists of placing the forefinger between the reins in such a way as to cause it to pass *under* the left curb-rein, the palm downward, and *over* the right curb-rein; to pass the thumb *under* the right curb-rein; and the middle finger *over* the left curb-rein (*Fig. 40*). In this position the hand is twisted, of course; but the

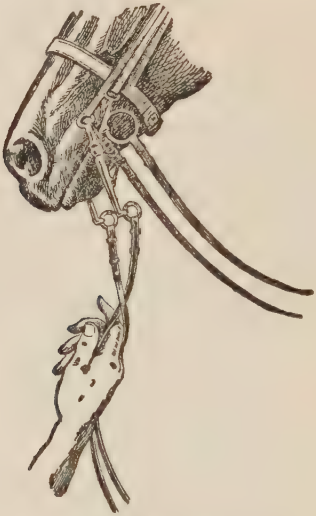

FIG. 40.

The reins here are twisted yet, when the rider—on foot—will pass to the horse's other side (in this case the right), he will find them correctly placed in his right hand which, at that juncture, will be the "bit-hand."

reins are so distributed between the fingers that they automatically find themselves in correct position as soon as the rider passes to the horse's other side. This awkward hand position achieved, the rider will move laterally—as if *he* were side-stepping—around the horse's head, facing him, and will stop when he has reached a point which places him just at the side of the animal's right nostril.

He will then repeat the action of pulling the snaffle-rein over the horse's withers—this time the left snaffle-rein—by means of two fingers of the left hand, which still holds the riding-whip, tip downward; change the position of the whip to tip upward, take the snaffle with the little finger and ring finger of the left hand—just as he did before when starting the work on foot with the whip, on the other side of the horse (as demonstrated by *Figs. 33 to 36* and explained on their intervening pages).

But before going into the details of what to do in order to make the animal's hindquarters move sideways, for the execution of the pivot on the shoulders, the reader-rider must be warned *never to allow* a horse to move a step, in fact not even one of his feet, in any direction or in any manner, whenever he wishes to make him change hands, on this or at any future occasion, *before he gives the signal to move.* He must not allow it, even if the direction or the manner in which the horse moves a foot, is precisely those that the rider intends to request from him.

In order that the rider may not commit that error, as he would if he did not execute the changes of position of hands, whip, reins, etc., with the necessary precautions, it is advisable that he observe the following directions;

First: Before moving the whip or touching the snaffle-rein the rider must have such a *precise* influence or control over the horse's mouth, by means of the curb-holding hand (termed "the hand" during work on foot with the whip) that he can stop with the least possible effort, and without any loss of time, *the slightest motion of even only one foot that the horse may attempt to perform of his own free will.*

Second: When adjusting the snaffle-rein to the required length he must do so quickly, yet without frightening the animal by the abruptness of his motion—speaking kindly to the horse while doing it—and he must make the adjustment without jerking the animal's mouth.

Third: When turning the whip from "tip down" to "tip up" he must do it with such discretion as not to excite even the most violent and sensitive of horses.

Fourth: To ensure these ends, he must always be ready to speak to the horse, either coaxingly or reprovingly, as the case may be; or, if the animal moves slightly notwithstanding the foregoing precautions, the rider should be ready to execute, with the curb, a little tremolo sufficient to command his attention, but not hard enough to molest or frighten him, nor still less cause him to back.

By observing those conditions the rider will gain more control over himself, while acquiring greater knowledge of the exact quantity of hand-touch necessary to influence the slightest motion of even one of the horse's feet. He will thereby develop greater "tact of the hand," preliminary to the "tact of the seat" (also hinted at in *Principles of Equitation*) to the "tact of the legs," and even, as some authors have hinted, to the "tact of the spur," which is to be discussed in this book.

Pivot on the Shoulders

When the rider has adjusted all his means of action—reins, whip, and self (as explained on pages 86 and 87) so as to meet the new conditions presented by reason of this change of hands, he will, by moving the whip very lightly, with the tremolo indicated on pages 76 and 77, obtain a slight movement forward in the animal, which, as stated in *Principles of Equitation*, can be manifested by him without his even lifting a foot. But even if he were to move a foot, which, in this case, would most probably be the left or near fore, no harm would be done, as this would be the beginning of the pivot on the shoulders—the ring figure under discussion.

We have seen that in order to make a horse move forward the whip must be used in an area approximated to that shown (*Fig. 37*). Now, in order to make him move the hindquarters toward the opposite side, the whip's motion must take place slightly elsewhere than at the point at which the direct movement straight forward is obtained which we will term "Area 1" (*Fig. 41*). As then the response to this new whip motion—or indication—will involve a *greater portion of the hinder section of the horse's body* than did the first whip motion, and will influence it in a lateral direction, it is logical that the area worked on by the whip should be different from, and *farther back than*, the first one. This being so, the area in which the whip should work in order to obtain the pivot on the shoulders—from either side—should be shown (as in *Fig. 41*), which area we will term "Area 2."

The rider then, immediately after having obtained this fragmentary movement forward—fragmentary because of being executed by perhaps only one foot—by means of the whip tremolo in Area 1—as stated in the first paragraph on pages 76 and 77 of this chapter—will, by moving the whip in Area 2 with slightly more than the tremolo, cause the horse to move one of his feet, usually the right hind, laterally—that is, sideways toward his left hind foot.

As then the direct movement forward will have been obtained previously to the lateral movement of the hind foot, the horse will not hit the supporting or left hind foot with the moving or right hind foot, but will cross the moving hind foot—the right—over (in front of) the left.

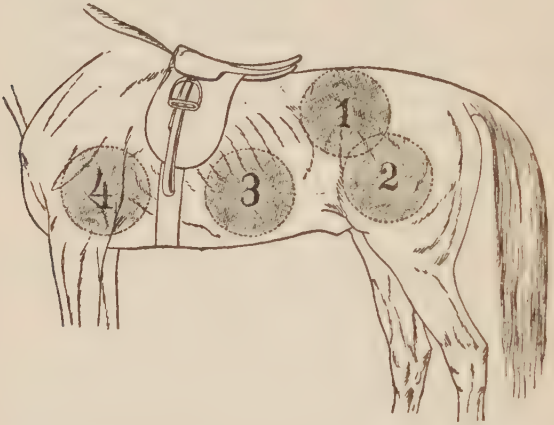

FIG. 41.

The four Areas at which, approximately, the riding whip should be used, in the work on foot, according to circumstances explained in detail later in the book.

This will not be possible if the right hind foot's movement has been *checked* by a hand action instead of having been *fostered* by previously procuring the direct movement forward by the action of the whip.

The reader-rider will therefore now begin to realize how necessary it is, and why it is so necessary, that *the horse's mouth be as free as possible in all lateral movements requested of him.*

If, on the other hand, his mouth is so abandoned as to allow him to move in a direct, or nearly direct, line at his sweet will, when given the indication for a lateral movement, this lateral movement, whatever its sort, could not be obtained of him, because he would simply walk away, straight forward.

The combination, then, of the apparently antagonistic actions of "checking," and yet "urging," lies in the delicacy and apropos of the hand touches which, when properly executed, and harmoniously combined with the whip touches—or leg touches when the horse is mounted—place him in the position of *checking himself, not* of *being checked.* Therefore, the check must be developed only to the extent necessary to prevent the horse from walking away, but not to such an extent as will destroy motion in him, which in this particular case would mean the destruction of his right hind leg's lateral motion. If he were checked by a pull back, either he would not move that hind foot at all, or, if he did so in spite of that exaggerated check, and therefore moved it in consequence of severer whip action, he could not cross it over (in front of) his other leg; would consequently hit it (as in *Fig. 27*) hurt himself, and feeling pain as a result of that hurt, would eventually, with every good reason, defend himself against repeating the movement as previously explained.

If, nevertheless, he were more sensitive, therefore more obedient to the action of the whip than to that of the hand, he *might* execute the movement correctly so far as his limbs are concerned, by crossing the right hind leg over the left.

But, as in order to do this, and not to allow the harshness of the rider's hand to check him to the extent of preventing his right hind leg from crossing over his left, he would have to exercise enough *force* to successfully prevail *against* the rider's hand action; and as this force of resistance could not possibly be effected without the animal's *stiffening up, perhaps from end to end,* according to the degree of harshness of the hand; the lateral movement, instead of making the parts of his body other than his mouth and neck flexible and supple—already suppled by the flexions described in Chapters X, XII, and XIII of *Principles of Equitation*—it would cause the horse's body to stiffen, therefore his mouth to harden, and would thus defeat the principal aim for which they, the lateral movements, are devised.

All this undesirable counteraction is obviated when, instead of being checked by sheer force of the hand, the horse is checked by the *elevation* of the head; because, as we have seen in *Principles of Equitation,* when the check is obtained by this means, instead of having his movement forward *prevented by reason* of the thrust of his weight on his hocks, it is actually *enhanced* by means of the flexion, *itself a movement,* which the elevation of hands causes (*Principles of Equitation,* Chapter X, page 153).

The preceding considerations being applicable to all sorts of lateral movements, executed, whether on foot or on horseback, in low-school and in high-school, consequently whether at the walk, the trot, the canter, or the passage, the reader-rider should learn to appreciate them as fully as possible, even at this early stage of his equestrian education. This he should apply himself to do in order that his mind may be open, from now on, to the practical reasons for using hands, legs, whip, and spurs with all the delicacy he is capable of, and for refining those means of action continuously, until the very end of his riding days. Only by so doing can he expect to enjoy, after each ride, the elating sensation of having accomplished something worth while, in addition to the mere pleasure of having ridden on horseback, and to the feeling of increased health and power which this exercise furnishes *above all others,* as explained in Chapter XXVIII of *Principles of Equitation.*

Returning now to the pivot on the shoulders, we must say that just as in the first obtaining of the direct movement forward by means of the whip (pages 76 and 77), and for the same reasons, the horse must be allowed to execute only a few crossings of the right hind foot over the left—consequently a mere fraction of the pivot (in French *"pirouette"*)—and must then be stopped.

To the end of obtaining the pivot on the shoulders correctly, it is necessary that as the horse moves the right hind foot laterally, crossing it over the left, the rider simultaneously will gently, poisedly, step toward the animal's receding hindquarters. But while doing this he must take care not to pull *involuntarily* on the reins, as the slightest pull will influence the horse's equilibrium and compel him to move the front feet out of position with the undesirable results demonstrated by *Fig. 26-A.* He must nevertheless be ready to act voluntarily on the animal's mouth—which eventually he will do subconsciously—in order to obtain a flexion, *if necessary,* by lifting the curb hand, or working on the snaffle-rein with the whip hand, as temporary conditions may require, as explained in the following part of this chapter.

Lack of co-ordination or lack of precision in the novice rider's whip and hand appeals often prevents the horse from executing correctly this or any other movement; although, on account of not having been maneuvered on foot for a long while—perhaps even never—he may do it incorrectly; from which one can infer that the well-trained, privately owned horse does not ordinarily present serious difficulties, and that the green horse may, and oftener than not does manifest other and more serious difficulties.

In the case of one of those difficulties—moving the forefeet forward too much—the remedy is to act, upward of course, *with the curb-rein on the same side as the lifting foot;* and as the beginning of any rein motion must *always* be as soft as possible, it should, in this case, be lifted by means of the slightest possible elevation of its controlling finger. Consequently, as in this pivot on the shoulders to the left, the animal's haunches are urged to move to the left, it is comprehensible that as the animal's whole left side is actuated by reason of his haunches' weight going in that direction as the result of the whip's action, his left forefoot will be inclined to move rather than his right forefoot, and therefore the left curb-rein should be brought into play so as to control the foot motion of the left side. (In this particular case, the middle finger of the right hand should act, as it happens then to be the controlling finger of the left curb-rein.)

If, exceptionally, the right foot were the first to move ahead too much, then, of course, the right curb-rein should be brought into action; and if, still more exceptionally, especially in the case of an experienced horse, both front feet were to move forward too much in quick succession, and therefore practically together, both curb-reins should be elevated.

If, again exceptionally, the horse manifests hardness of mouth on one side—it has been elsewhere pointed out that the horse's mouth is never equally hard on both sides—the rein of that side must be elevated, and a flexion obtained in consequence of that elevation, *irrespective of the foot the horse may move incorrectly,* because mouth-lightness is the Sine Qua Non of anything that may be requested from a horse. For example, he moves the right foot forward too much but pulls on the left rein; it is this rein, not the right rein, that should be acted upon.

The reader-rider should keep well in mind the influence exercised over the horse's feet by the curb-reins, which are used, either to invite their motion, as for example, in obtaining the canter (pages 241 and 242 of *Principles of Equitation,* Chapter XVIII) or, on the contrary, to check foot movement, as mentioned in a preceding paragraph. And he must keep these two diametrically opposite influences in mind because from now on he will be confronted with the evidence of these influences, and with the necessity of making the most he can of them, whether on foot or on horseback, and in both schools, low and high. The reins then acting homoepathically—to *facilitate* as well as to *check* foot movement—it will rest with the rider to use them in such a way, with such delicacy of differentiation, and with such precision in combination with the actions of whip or leg, as to encourage or to restrain foot movement according to circumstances. As in both cases homoepathy of application should be observed, *i.e.,* infinitesimally small actions to begin with—the reader will realize what control he must obtain over his wrists and fingers in order that they be able to manifest that extreme tact—infinite softness, yet unmistakable definiteness.

If, instead of moving forward too much, the horse tries to jump away—or even only to move to the side a little too fast—the snaffle-rein should be made to act, with the promptness, the decision, and, *if absolutely necessary,* the vigor, which the suddenness or brusqueness of the animal's side-thrust may demand. An idea of the influence that the snaffle-rein exercises in such a case can be had from *Figs. 32, 35* and *36.*

But, while the snaffle-rein is thus handled, the rider must also immobilize the horse by simultaneously keeping the whip's tip strictly immovable on the horse's rump; or, if it is impossible for him to change its place as suddenly from Area 2 to the top of the rump as circumstances—meaning the suddenness of the horse's movement—may require, he must keep it immovable at Area 2 or wherever it may happen to be, provided it *is immovable;* until, by using the curb-reins as directed hereunder, he has exchanged "control by the snaffle" for "control by the curb," because then he will be able to pass the whip over the rump more freely, the whip hand then having no longer to work on the snaffle.

In this circumstance both curb-reins must be used with sufficient energy to *surprise* the horse—this being one of the *rare* cases in which the curb *may* be used as punishment—but when it is so used the rider must have tact enough not to use it brutally and frighten the horse, but to use it just enough to make him understand that he has done wrong. The use of the voice in a case like this is very advisable, either by pronouncing the sacramental "Ho!" or by otherwise scolding the horse. But kind tones or baby-talk must *not* be made use of at this time.

If, notwithstanding these whip, voice, and hand actions, the horse still continues to move—probably forward, because he will have reached the point of wishing to resist by going ahead—the rider, without losing his contact with the animal's jaw, will give him two yanks with the curb, in a horizontal direction, which, sharp as they may be, must be measured with such nicety as to influence the jaw only. They consequently must not throw the horse's weight on to his hocks *unless*, the hocks having come too far under the center of gravity (*Fig. 42*) are in position to propel him still harder forward unless the hand's action sends them backward. Therefore, the hand action must be effected in the horizontal plane,

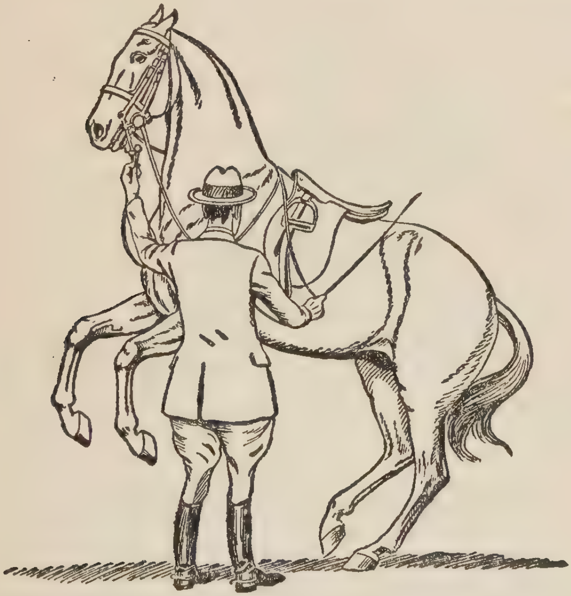

FIG. 42.

Hind feet too far under the Center of Gravity, provoking under certain circumstances the "rear"—as in this case—under others "immobility."

not perpendicularly, because if the animal's forehand were lifted—as would inevitably occur in consequence of the raising of the hand—while the hind feet occupied the position shown in *Fig. 42,* he would inevitably rear, as he is beginning to in this picture.

(The sort of horse given to a learner to experiment on will have enough age and sense not to overexert himself thus; therefore, these bits of advice should be considered by the reader merely as a warning of a precautionary nature.)

If, instead of all that, the horse does not begin to move the hindquarters in response to a second, or third, whip action, the rider may give, together with the application of the whip, a little click of the tongue, or other vocal encouragement (including baby-talk if the animal appears to be frightened, or nervous); or it may perhaps be preferable for him to make an opposition to the haunches with the curb-rein, as explained in the following chapter.

PIVOT ON THE SHOULDERS (*continued*)

As no *unnecessary* action of hand, leg, or whip should be made for obtaining, or during the execution of, anything whatever that is requested from the horse—as explained in several parts of *Principles of Equitation*—if he executes two or more lateral hind leg motions in response to the initial whip action, this whip action should immediately be suspended. Suspended signifies in this case that while the rider should continue to maintain the whip in the same position it was, or on the same level it was, when the animal began moving, he should *not* continue tapping him with it, in some cases not even

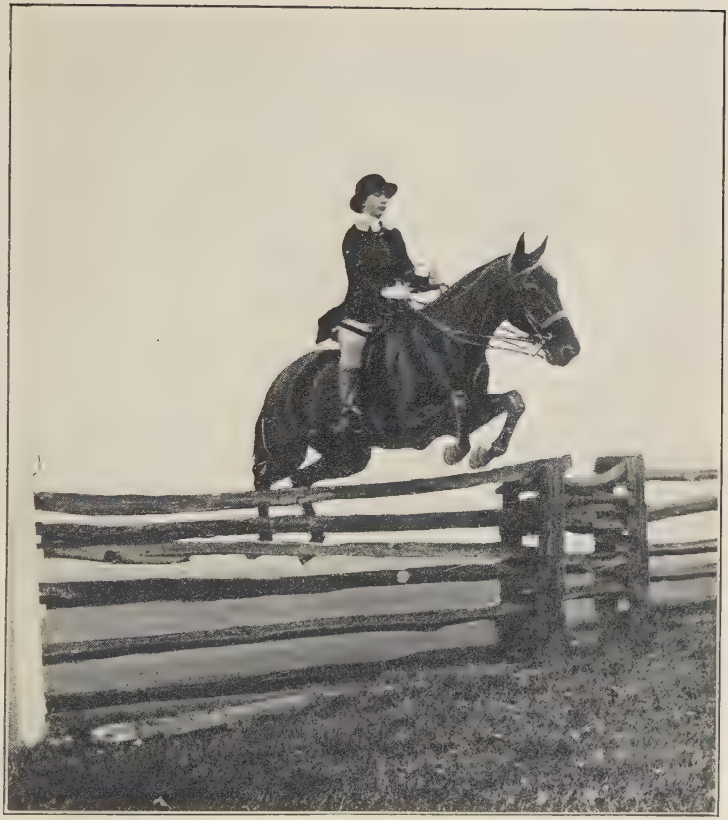

Photo by Edwin Levick.

FIG. 43.

Miss Lydia Clothier jumping "Trinket" at the Devon, Pa., Horse Show. Notice correct position of torso, erect yet relaxed; legs well lengthened; hands firm yet not interfering with the horse's mouth: the ideal "sustain"—in French, "soutien." Picture reproduced here by permission of "The New York Times."

allowing it to lie on the animal. This suspension of whip action must be observed because any involuntary continuation of whip actions would inevitably affect the horse, and make him move laterally so fast that his rider—presumably a novice in work of this description—would not know how to keep him flexible, thus causing him to lose his balance, and possibly to some degree his temper also.

If the rider were not to walk toward the horse's receding hindquarters (page 93, paragraph 3), he could not possibly obtain the execution of this figure, besides which, as will be explained in connection with the pivot on the haunches and side-stepping, he could not get the horse to differentiate any one of these figures from any of the other two.

The halt from the lateral motion is obtained by means of the whip applied in the same manner as when stopping in direct movement forward, namely, *placing the whip dead still* on top of the animal's rump, with the whip holding hand and arm in "prime" position (*Fig. 39-A*).

Once the horse is perfectly still, *and quiet*, the pivot on the shoulders will be resumed, and repeated with one or two more halts, until the animal is flat on—parallel with—the wall, from head to tail. On reaching there he will be made to walk forward in response to the whip (*not* in response to the stretching forward of the curb-reins, as most beginners are so apt to do), until the rider deems it advisable to stop him completely. From now on the rider must apply himself always to stop his horse, when working him on foot, by means of the whip on top of the rump, because only by so doing will he acquire full appreciation of the exact quality and quantity of leg action he will have to develop when mounted in order to stop a horse principally by means of the legs, as will be explained further on, and eventually to stop him *by means of the spurs.*

Repeating a certain number of times the pivot on the shoulders which at each repetition should be followed by short walks on the straight line from one side of the ring to the other,[2] until he has learned to do it with the least possible annoyance, trouble, or molestation to either himself or the horse, the rider will eventually stop the horse flat on, parallel with, the wall, on any side he may desire, and after caressing the animal (as already recommended several times, which he must accustom himself henceforth always to do), the rider will pass to other motions and figures.

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[2] He must not do these movements always on the same—long—side of the ring, but make the horse execute them on the short sides, and also on the other long side.

CHAPTER X

DIFFERENT LINES OF ACTION OF REINS ON FOOT OR ON HORSEBACK

The average person, and unfortunately a number of horsemen, labor under the delusion that reins are used only in two manners, *viz.*, by pulling them to stop the horse, and by using them somehow or other, according to their lights, in order to make him turn to the right or left.

Some few occasionally act instinctively in other ways with the reins.

But if they were asked why they used them so, or if they were requested to explain how those extraordinary rein actions influenced different parts of the animal, their replies would mostly be the result of guesswork, rather than based on definite rules.

Many people seem to believe that, owing apparently to some benevolent provision of Nature, the horse as soon as ridden turns in response to the opposite or bearing-rein action (neck-reining or neckwise guidance), and therefore that he instinctively understands, without having ever been taught it, an absolutely artificial rein action! It consequently never occurs to them to use the direct or leading rein, even when the horse is obviously going in a direction contrary to the one which they intended him to take by their opposite or bearing rein indication, because they do not give the slightest thought to the palpable fact (palpable here is no mere figure of speech) that this use of the rein, being contrary to natural law, must perforce be artificial. The natural law is obviously that an animal turns to the side to which his head is pulled; the untrained, unsophisticated horse, will *not* obey the opposite rein action, or neck-reining, because of the mere fact of his being mounted. (*See* Chapter IX of *Principles of Equitation.*)

Incidentally, it may be said that some people—riders too, at that—believe that it is necessary to pull on the reins in order to make the horse go! In order to be logical with themselves, they ought to consider what they would have to pull on in order to make him stop . . . would it be his tail?

In reality, there are innumerable manners of using the reins; therefore innumerable ways of conveying different meanings to the horse—in other words, innumerable lines of action by the reins. These are quite distinct from the "give and take" which must always be executed, according as the horse yields or not, whatever may be the line of action in which the reins are used (as mentioned at page 118 of *Principles of Equitation* and explained in Chapters X and XII of that book).

Those "lines of action" are also apart from the "sustained action" of the reins—in French *"soutien"*—and from the tremolo mentioned occasionally in the preceding book, both of which are now to be explained.

THE SUSTAINED REIN EFFECT

This rein effect—for it is not an "action" in the accepted sense of the word, being in fact rather an "inaction" than otherwise—although easy to describe, is difficult to apply, even for an advanced rider, and even for an expert it is often difficult of application, under certain circumstances.

It consists simply in maintaining—sustaining—the tension of a rein or reins at the exact degree of tension existing when the sustaining became necessary; therefore continuing that tension *without increasing or diminishing it,* until its *raison d'être* has disappeared—which is almost invariably the result of a flexion, especially where a properly trained horse is concerned.

At first sight, the reader may consider it the simplest thing in the world to maintain an even tension of reins during a comparatively short time. Though it is *not* easy for some riders to do so under simple circumstances as when their mount is merely walking, or as when the tension to be maintained is easily appreciable, as for example a pull of one-tenth of a pound, the "sustain" assumes the nature of a feat, when it has to be performed on a vigorously moving horse—one that is jumping, for example—especially if the degree of tension involved is practically imperceptible, let us say a few grains (apothecary's weight). As instances of this, see *Fig. 43,* notably, and most of the good pictures of horses jumping shown in this book, from which it may be realized that the rider is not touching his mount's mouth although the reins are hardly tense—sustaining with an infinitesimal tension.

Without giving examples from high-school riding, which so many horsemen would be unable to appreciate, we allege that if most jumping men would be truthful in the matter and confess—to themselves, of course—how many times horses have failed to jump under them, have jumped badly, or have refused to jump, either because they "gave them their head" at the wrong moment, or much oftener because they "took hold of them too hard," they would realize that the *"soutien,"* or rather its absence, was the real cause, although possibly not the only one, of their horse's incorrect performance.

Having gone so far in the path of study, or rather of confession, always good for the soul besides being advantageous for every horseman undesirous of being outclassed by others, he will realize that the sustained rein effect, far from being an easy matter, even for experts in jumping, is at times a knotty problem to solve, especially as it usually has to be solved in the proverbial twinkling of an eye.

An excellent example of sustained rein effect is offered in *Fig. 43* in which neither horse nor rider is pulling on the reins, not the slightest rigidity being noticeable either in the lady or in her mount.

THE TREMOLO

This, as its name indicates, is a tremulous or vibrating action of the hand on the rein. While this use of the reins comes under one heading, in reality two distinct sorts of tremolos can be effected, which are respectively used according to circumstances as will be explained later.

The most usual of them is the "loose tremolo" in which the vibration is effected with the reins practically floating. It might, therefore, be represented by this figure:

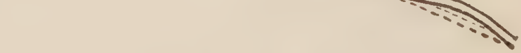

FIG. 44.
The "loose tremolo."

The other might be named the "sustained tremolo," because in order to execute it the rein must *not* lose contact with the horse's mouth, and yet must vibrate.

While the first of these tremolos can be executed easily enough by any rider, even the merest beginner, the second of them can be executed with some approach to correctness only by one who has studied advanced equitation to no small extent. Only the proper appreciation of the delicacy of hand necessary for obtaining a correct sustained effect, will enable the reader to appreciate the greater degree of delicacy of hand necessary for obtaining a correct sustained tremolo. It may be compared to the vibratory effect produced by a good violin player on the strings of his instrument with the fingers of the left hand.

Lines of Action of the Reins

Fundamentally, the reins have but five lines of action, *viz.*, first, the horizontal; second, the elevative; third, the lateral attractive (right and left); fourth, the opposition to the shoulders (right and left); fifth, the opposition to the haunches (also right and left).

But while there are only these five basic lines of actions of the reins, the various places at which each of them can be effected, the combinations and interchanges that can, and very often *must,* be made between two or more of them, oftener than not with lightning rapidity, yet with infinite delicacy, multiply the number of lines of rein action *ad infinitum;* exactly as a virtuoso on the violin passes from one position to another, from one effect to another, with lightning speed.

In order that the reader be able to visualize these different lines of action of the reins, they are placed here in imaginary circles, one designed perpendicularly and the other horizontally.

In the circle designed perpendicularly (*Fig. 45*) the horizontal and the elevative lines of rein action are shown; in the circles designed horizontally (*Fig. 46*), the lateral attractive; the opposition to the shoulders (*Fig. 46-A*); and the opposition to the haunches (*Fig. 46-B*) lines of rein action are represented.

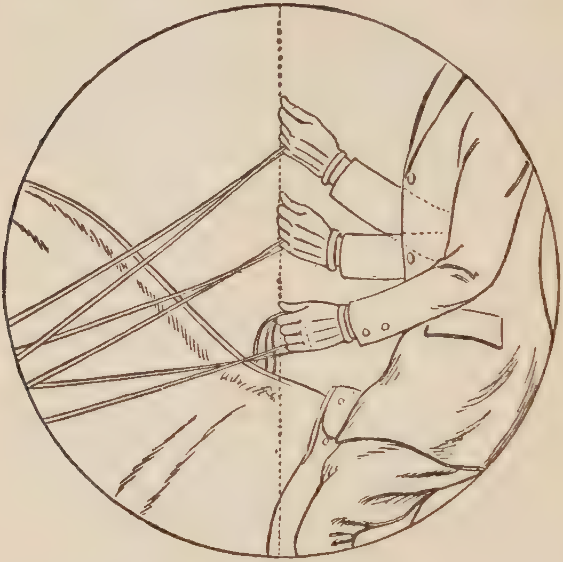

FIG. 45.
"Horizontal and elevative" lines of rein action.

First: Of the horizontal line of rein action little is to be said excepting that it is used mostly by beginners to stop an easily manageable horse; it is also used in some exceptional cases to lower a horse's head, which, as a rule, it does not effect in a permanent way, because as soon as the hand ceases pulling, up goes the horse's nose. But it is also used, mostly by advanced riders, to steady a horse, whether at the trot (see *Fig. 59 of Principles of Equitation*) or in jumping (see *Fig. 43* and other jumping pictures of this book, and *Fig. 28* of *Principles of Equitation*), which can be accomplished only by such excellent riders as are those shown in these pictures.

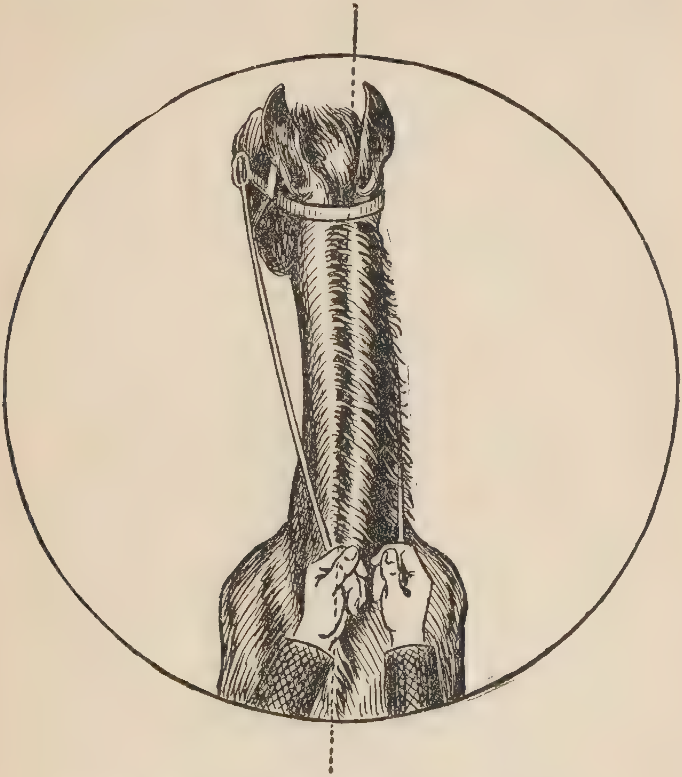

FIG. 46.
"Lateral attractive" line of rein action.

Second: The elevative line of rein action is the most used of all, not always by any means in its exaggerated form (as for example in *Fig. 43* of *Principles of Equitation*), but from just above the horizontal to as high up as may be necessary for the correct, prompt, and easy obtaining of whatever may be indicated, at a fraction of a second's notice. The elevative line of rein action can be used at a variety of heights; it may actuate, sustain, or check action of the horse's legs or any one of them. Employed in combination with other effects of

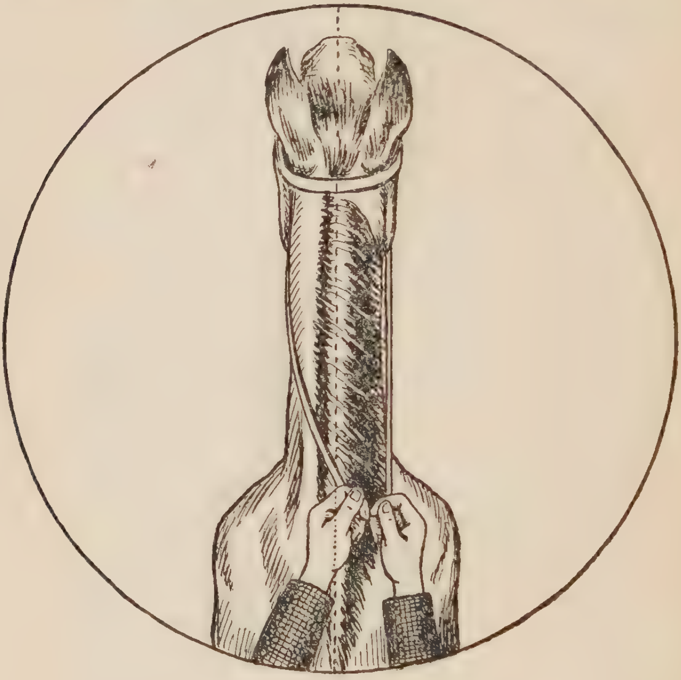

FIG. 46A.
"Opposition to the shoulders" line of rein action.

reins or rider's legs, it may accentuate or diminish other lines of action. Evidently, then, the elevative action of the reins is invaluable; under endless varieties of circumstances almost indispensable.

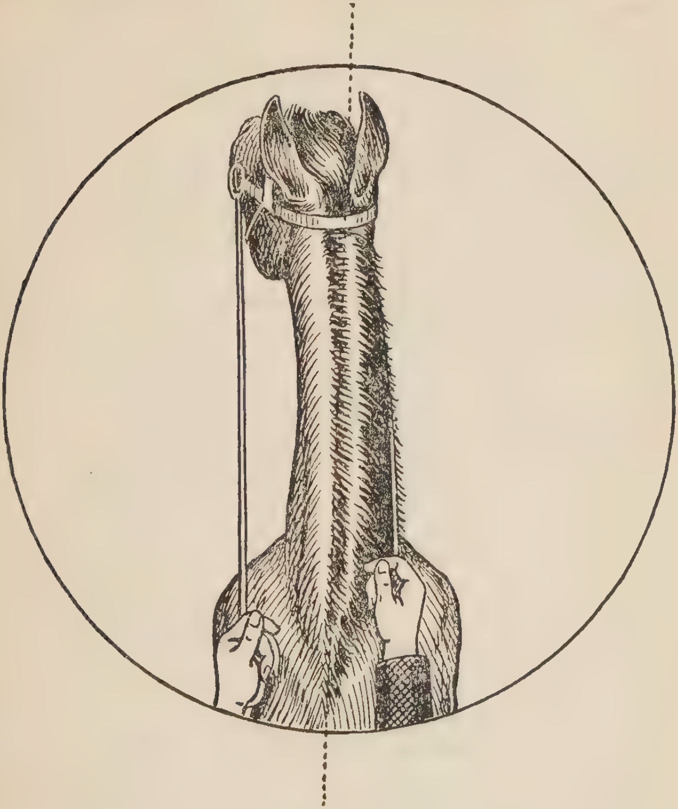

Fig. 46B.
"Opposition to the haunches" line of rein action.

Of the lines of rein action depicted in the imaginary horizontal circle (*Figs. 46, 46-A, 46-B*) we will first mention the lateral attractive—first of the series (*Fig. 46*), which is the one used almost exclusively by elementary riders (Chapter VI of *Principles of Equitation*) to make their mounts turn to the right or left.

But while it is so used by elementary riders, it is also used by more advanced riders, and even by experts—though nearly always then in conjunction with the opposite (bearing) rein—in order to turn the horse; to obtain a flexion from him; to facilitate the movement of the one of the forelegs it governs; or, on the contrary, to check that movement; according to the manner in which it is used and according to the manner the lower-aids are used in conjunction with it (as will be explained later). And as it is used for those various purposes at different heights, according to circumstances that will also be explained later, it may then be said to be used in conjunction with the elevative rein action.

In order to be used thus, the hand has to effect a more marked turn—nails upward—and must simultaneously come closer to the rider's other hand (*Fig. 46*) which evidently causes the horse to turn the head toward the rein's side, except when, under circumstances that will be explained in a subsequent chapter, he refuses to do so, for reasons therein explained together with the means of overcoming that difficulty.

Then comes—fourth—the line of opposition to the shoulder—whether right or left—to perform which the rein is brought to bear against the horse's neck (when the rider is on horseback) principally in order to make him turn to the opposite side; and it is nearly always used in conjunction or alternately with, the direct rein acting on the lateral attractive line (as already indicated in Chapter IX, page 143 of *Principles of Equitation*).

Since this line of rein action (opposition to the shoulders), is rarely used on a horizontal level because, in order to execute it, the hand has to be turned more or less nails upward, which of itself causes the rein to be lifted, it can be said to work nearly always in conjunction with the elevative line of rein action. It works in conjunction with the lateral attractive line of rein action *of the same side* (*Fig. 46-A*) in various cases, the principal ones of which are: in the canter; in the pivot on the shoulders when the rider is mounted, when it may work alternately with the line of opposition to the haunches *by means of the same rein,* as explained in another chapter; in side-stepping; in the changes of feet (or lead) at the canter; in high-School for the "Spanish walk" and the "Spanish Passage" especially; and in figures principally for circus use, as for example, the pivot on the shoulders on one foot, etc.; as also in circles and changes of direction backing.

It is also used, as already stated, in conjunction or alternately with the next line of rein action, the fifth on the list, which is termed the line of opposition to the haunches.

By using the rein on this fifth line of action, the rider influences the animal's hindquarters directly, as the manner of handling it for the purpose shows (*Fig. 46-B*). The hand thus may be exaggeratedly brought to bear when the horse stubbornly refuses to yield the haunch—*i.e.,* to displace it from one side to the other—in response to the urge of the rider's leg, and may even be drawn back of the rider's knee, when for some reason, the use of the whip is not resorted to. Reasons for not using the whip in such a case are, either in order that the rider may learn to appreciate the influence this line of rein action exercises on the animal's haunch, or in order that he may learn to use his leg with more energy.

However, when the horse does not offer a resistance to the leg sufficient to warrant such an extreme rein and hand displacement as the one advised in the preceding paragraph, the opposition to the haunches may be effected by means of a very slight outward and backward tension of the rein, done on such a diminutive scale when a horse is well trained, and so quickly released as to be invisible to any other than an expert's eye.[1]

A finished horse—*"confirmé dans son dressage,"* as the French term it ("confirmed in his training")—especially if kept attuned to his best form by his habitual rider, *never* requires to have the haunches opposed by the rein—rarely even the shoulders—leg indications being all he requires for such purposes.

This line of rein action (opposition to the haunches) is consequently used principally at the elementary stages either of the horse's or of the rider's learning the pivot on the shoulders and side-stepping. It is also sometimes though much more rarely used, in the pivot on the haunches, and then it should join or alternate, either with the opposition to the shoulders, by means of the same rein, or with the lateral attractive by means of the other (direct) rein.

Even for the pivot on the haunches and for side-stepping, in which opposition to the shoulders is usually the action the most needed, the necessity for it gradually diminishes until it vanishes completely, in proportion as rider—or horse—become more proficient in performance.

On the other hand, as the rider acquires experience and increases the refinement of his tact, he will apply diminutive portions of those several lines of rein action

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[1] None but the expert eye can detect the opposition to the haunch when it is effected with that degree of delicacy and precision, since it is so infinitesimally small as not to draw the animal's head toward one side, although its action may have been quite definite.

—literally fractional quantities of them—under different circumstances that will undoubtedly present themselves with the different horses that he may have to ride, or to educate.

It goes without saying that when occasions present themselves for the rider to change lines of rein action swiftly, he must do his best to effect the change from one line to the other with the greatest possible tact—firmness or determination, which are often needed, notwithstanding—and he must therefore not permit the swiftness of his hand movements to cause any jerk on the animal's mouth, as such a jerk would, precisely in such a circumstance, produce a clash, the result of which might oftener than not be diametrically different from the one he desired.

For example, a horse might be going very nicely along a country road at a good trot, when some sudden occurrence on his left, causing him to balk and shy to the right would, of course, compel his rider to make a brisk lateral attractive action with the left reins, while urging him forward with the legs. If this new rein action is properly made, well and good, the horse will be straightened out and resume his gait in the original direction. But, if the rein action had a jerk in it, the animal would experience, besides the fear of whatever frightened him, the painful impression on his jaw that the jerk must inevitably cause; consequently, instead of resuming gait and direction, he would give an extra side lurch, and pulling away from the rein supposed to attract him, would thrust himself, either more violently, or more persistently, toward the side his rider desired to prevent him from going.

Besides that, there is the bad impression made on a horse's mind, more or less permanent according to his impressiveness, age, inexperience, etc., and according to the repetition of jerks inflicted on him under identical or similar circumstances, all of which might render an otherwise perfectly amenable horse quite intractable. This most undesirable result is still more promptly achieved when punishment with the whip, or the spurs, or blows on the face or head, as well as the fear of the jerk on his mouth, are added to the horse's fear of whatever frightened him originally.

Returning to the five lines of rein action, it will be realized by the manner in which they are practiced on horseback that, in order to handle horses masterfully under different circumstances, arising from the rider's wishes or from difficulties the horse presents, it is necessary for the rider's hands to move in various directions, and to be ready to move, not only rapidly, but at times also on a sphere of activity of pretty wide range. This completely invalidates the recommendation so often made by certain riding-masters, that the hands be constantly kept on a uniform level—generally as low as possible—and even that the length of reins be constantly maintained identical from start to finish of a ride! It has been shown in *Principles of Equitation,* why this last recommendation is erroneous, and why the rider should therefore always be prepared to make necessary changes in length of reins. But it is to be hoped that, besides the reasons given in this chapter, and those offered in *Principles of Equitation,* the additional reasons to be given further in this book will convince the reader of the absolute necessity, based on logic and scientific observation, for the mobility of the hands *under given circumstances.*

It goes without saying that a perfectly trained horse, under complete control of an expert, will not require much mobility of hands in order to give the best that is in him, *under ordinary circumstances.* But even that horse, handled under favorable conditions, will require some sort of hand movement, either when it is desired to make him do certain things out of the ordinary—for example, high-school work—or when, for some unforeseen reason like the fright related in the imaginary anecdote on page 113—he does something extraordinary of his own accord, to correct which hand movements also out of the ordinary may have to be resorted to during, let us say, the smallest fraction of time.

Now that we know how the rider has to move the hands in order to avail himself intelligently of the five lines of rein action while on horseback, we must see how he can reproduce them while working the horse on foot with the whip.

First: The horizontal line of rein action is executed by the rider carrying the curb-hand back along a horizontal line (imaginary) drawn from the horse's mouth to his neck (on the dotted line of *Fig. 47*). This rein action should be used very little, if at all, as it throws the animal's weight back on his hocks, with the undesirable consequences related in *Principles of Equitation,* as well as elsewhere in this book. It may be used, exceptionally, under circumstances similar to those shown in *Fig. 54.*

Second: The elevative line of rein action is executed by raising the curb-hand, and carrying it in an oblique direction from the horse's mouth toward the upper portion of his neck (*Fig. 47*). Greater perpendicularity than that shown in *Fig. 47* may be advisable, in proportion as the horse offers increased mouth resistance; otherwise a less oblique—upward—line is generally sufficient to meet most conditions.

This line of rein action is, as already said, the most frequent in accomplishing the purposes enumerated in this and another chapter treating of the work on foot

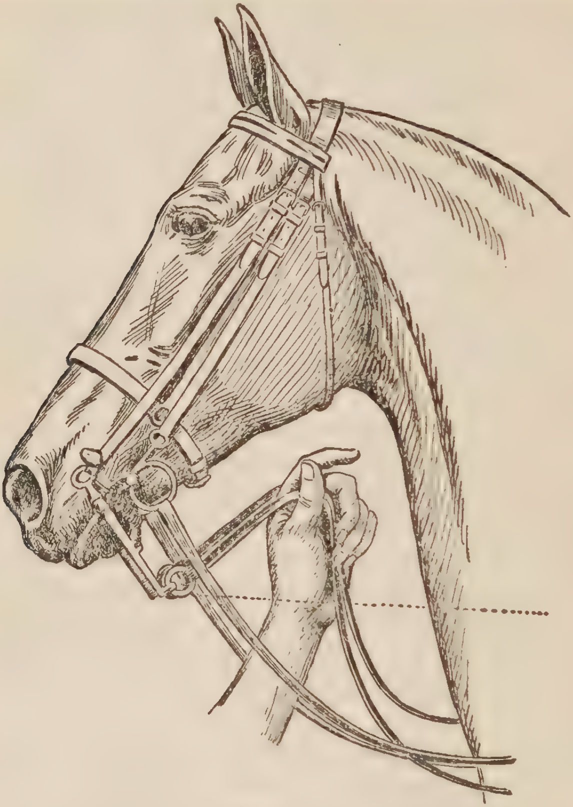

FIG. 47.

"Horizontal line" of rein action—on dotted line—and "elevative line" of rein action, in the work on foot.

with the whip. It is further used—on foot also—for other reasons than those explained here, *i.e.*, for many things in High-School work and in training.

Third: The lateral attractive line of rein action is a far more complicated affair on foot than on horseback, in that, when effected on the side other than the rider's (*Fig. 48-A*) it also frequently involves the use of the direct snaffle-rein (held by the little finger and the annulary of the "whip-hand," (*Figs. 30 and 31*); and still

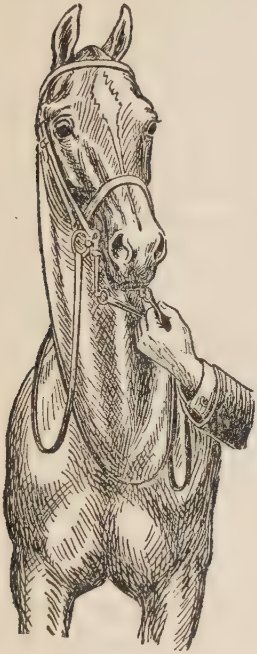

FIG. 48.

"Lateral attractive" line of rein action from on foot—towards the rider.

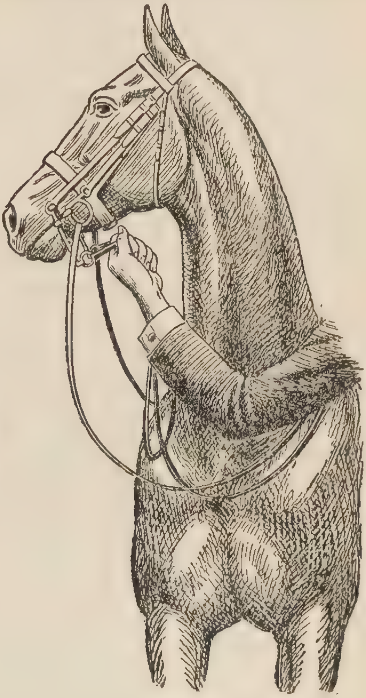

FIG. 48A.

"Lateral attractive" line of rein from on foot—away from the rider. Notice the twists of the hand, different in each one of these "lateral attractive" lines of rein action.

oftener requires a delicate and sometimes very prompt twisting of the curb-hand in order to cause the direct curb-rein, the one farthest from the rider to act simultaneously with the snaffle-rein. This delicacy of direct curb-action may include a certain degree of firmness, while the promptness in the twist of the hand is desirable as much for "taking" as, especially, for "giving," both of which make it a sort of a riddle for the novice rider. Besides this, the promptness with which the direct snaffle-rein often has to be used in some of the cases calling for the employment of this lateral attractive rein action, together with the tact with which it must be handled, (*Cf.* Chapter X, page 171 of *Principles of Equitation*) render it at times a difficult problem, especially for a beginner, as the handling of the snaffle-rein must in no wise interfere with the production of correct whip effects *executed by the same hand.*

Moreover, the tact displayed in the handling of either of these reins must be such as *not* to cause the weight of the animal's shoulders and forepart to be thrust on the foot nearest to the rider, for then the horse would probably step on the man's toes. To avoid this occurrence, the firmness of the snaffle-rein tension must be very accurately measured, and promptly released a thousandth part of a second after its action has been responded to by the horse. This occurrence can also be avoided by the instantaneous use of the line of opposition to the shoulders—described in the following paragraph—immediately as the result the lateral attractive rein action is obtained by the direct snaffle-rein.

Fourth: The opposition to the shoulders line of rein action is obtained, on foot, by carrying the curb hand along an imaginary line in a nearly horizontal plane under the horse's jaw from the side on which the man is standing—or walking—to the opposite side, consequently from his left to his right, or vice versa.

This opposition can be effected simultaneously with a direct action of the other curb-rein—which then acts (*Fig. 48-A*) on the lateral attractive line, described in the preceding paragraphs—and like all other rein actions must be instantaneously released on the horse's yielding to its appeal, or else, the animal being pushed too hard, too harshly, or too long toward the wall might, on reaching it, either hurt the forefoot on the other side, or lose his balance, or both; and therefore spring back toward the rider, or thrust himself back on him, in which case the incorrect use of this line of rein action would have defeated its own aim.

Fifth: The opposition to the haunches line of rein action is effected, on foot, by the rider bringing the curb hand toward himself on a slightly oblique plane (*Fig. 48*), *i.e.*, on a fractional portion of the (exaggerated) line shown (*Fig. 49*), whereby the animal's hindquarters are influenced in proportion to the extent of the definiteness, the determination, the lightness, delicacy, the closeness or the wideness of movement, etc., with which the rein is used; and the haunches are consequently influenced either to the very slight extent of being merely checked before they actually get out of line, or to the further extent of being sent back into line if they happen to have slipped out of it, or again to the extreme extent of being thrust back momentarily past that line.

This last extreme action is necessary only if, after a second or third rein appeal the animal manifests stubbornness by refusing to return the haunches into line, *i.e.*, into the track of his forefeet, or into such other line as the rider may wish him to carry them on: as in side-stepping, for example.

A horse is said to be "in line," or "going in line," when his hind feet so cover the tracks of his forefeet that a line can be drawn that passes in the center of the tracks described by both lateral sets of feet. This occurs when he moves with the direct movement forward, because when the horse moves laterally—by pivoting on the shoulders or on the haunches or by side-stepping—this central line is, of course, continuously modified. It can be easily ascertained whether the horse is traveling in line or not, because on stopping, his hind feet will be in line with the front ones or not, according

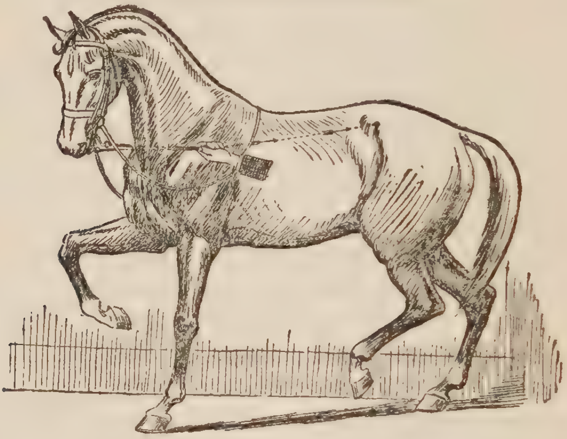

FIG. 49.

"Opposition to the haunches" line of rein action, from on foot. Notice how the man's hand is still more away from the horse, on a line the end of which points to the haunch which is here seen opposing so much that it is actually "laying" or "pushing" towards the rider instead of away from him. (The same opposition may be made from on horseback with the hand, in extreme cases behind the rider's knee, as explained on page 111, third paragraph.)

as he was going in line, or not. Consequently, the animal's shoulders get out of line when they do not keep in the track followed by the hind feet. It is much more often the case that the haunches get out of line—that is, the hind feet not following in the track of the forefeet. The portion of the animal's body that has thus fallen out of line must then be placed in line as promptly as possible, in order, first of all, that every smallest particle of him remains under his rider's control, and next, that in consequence of that control, the horse be able to execute correctly any figures, movements, or "airs" required of him, quite as much for the rider's satisfaction as for his own good.

When the opposition to the haunches line of rein action is used for lateral movements such as pivots on the shoulders and side-stepping, very little direct snaffle-rein *may* be needed in conjunction with it—in fact, only just enough to maintain the horse's head as straight as possible in front of him; but when it is used in order to maintain the horse flat along the wall from end to end—which means from head to tail—a little more snaffle-rein is usually necessary in conjunction with the haunch-opposition, or else the animal may turn right round, face to the center of the ring, and thus escape from the control by the whip, somewhat as in the case demonstrated by *Fig. 32*.

This is one of the very worst things that can occur to a horse—especially if he be young—because learning, as they very quickly do, that he can thereby escape from the rider's control, he will soon seek to gain his freedom by this very effective means, horses loving freedom as much as men do.

On foot as on horseback there are numerous circumstances under which the opposition to the shoulders and the opposition to the haunches may or must be used alternately, and on occasions even nearly together, as will be explained in this book under Second Part of the Work on Foot.

CHAPTER XI

LATERAL EQUILIBRIUM

EQUILIBRIUM—called in equestrian parlance "balance"—being one of the principal conditions, if not *the* principal condition for correct riding of any sort, whether elementary, advanced, high-school, or in jumping, it seems advisable to define exactly and concretely what it really is.

Balance is then: *the proper distribution of weight of the rider's body—and of the horse's—under all circumstances.*

While this definition makes the problem seem simple enough, its application is not always easy for the novice rider, nor, on occasion, even for the more advanced rider.

We have read, Chapter I, page 14 of *Principles of Equitation,* how the rider can improve his balance, therefore the firmness of his seat, by transferring part of the torso's weight downward, and by increasing leg-adherence through observing under all circumstances the rule of "heels low."

But, as those recommendations were offered only in view of elementary riding, which is merely for the purpose of riding on a straight line, and therefore without any *manège*-figures and movements, still less any high-school airs or jumping to complicate matters, we must now offer the reader the means constantly to maintain his equilibrium—his balance—when the horse is caused to perform those movements, figures, airs, or jumps, of which the knowledge, by giving the rider an increasingly good seat and correct deportment on horseback, will stand him in good stead when facing practical purposes.

However correct his balance when riding straight ahead, the rider will lose it, to some extent as he will soon realize, the minute his mount moves laterally, even if that move be not executed very briskly; therefore, unless taught how to carry himself correctly during the execution of those movements, he will recover his balance only at the expense of the correctness of his torso's position, which ought never to be impaired, for the reasons exhaustively given in *Principles of Equitation.*

In order then to acquire a proper seat when the horse moves laterally in pivoting on the shoulders, or on the haunches, or side-stepping, the rider must learn how to avoid the displacements of certain parts of his body which are inevitably brought about by the above mentioned lateral movements.

As said elsewhere, in this book and in its predecessor, since the hindquarters are the seat of the animal's propelling power, the rider must learn as early as possible all he can about them, and about their management, in order that he may be able to control them easily, promptly, and intelligently, and therefore acquire greater mastery over his mount than if he were ignorant of those matters.

The first thing then for him to do is to learn to sit correctly while his mount is pivoting on the shoulders.

The rider being at the center of the ring, on an animal standing still, *and without holding the reins;* another party on foot, holding the curb-reins with one hand—let us say the left—in the manner described for working on foot with the whip in Chapter IX will, by means of the riding-whip held in the other hand, make the horse pivot on the shoulders to the right (*i.e.*; move his haunches to the right) *loosely*.

"Loosely" in this case means that the snaffle-rein not being held, the horse will move also the shoulders *slightly* toward the right while the haunches move faster in the same direction. While this is incorrect, it is nevertheless better for the purpose in view that this incorrectness be permitted, because the pivoting being more uncomfortable than when correctly done, the rider will better learn to control himself than if he were to try doing the same thing under easier conditions.

The first time this is attempted the rider should *not* be advised what to do previously to the horse's moving, because were he informed of it he might carry himself correctly, and would have then no chance to realize the body displacements which the animal's lateral movement will inevitably produce in him, however gently and slowly it may be executed, *as it should be*; especially the first time, or times.

After only a few steps of pivoting on the shoulders to the right the person on foot will stop the horse, change reins and whip from hand to hand, and make him pivot on the shoulders to the left, continuing meanwhile not to say a word to the rider other than requesting him to try to detect what occurs to different parts of his body when the lateral movement (whether to right or left) is being executed by his mount. While, of course, all novices feel displaced and therefore insecure in the saddle during the lateral movement, very few among them realize, at first, what is really happening to them. It is therefore necessary that they should be made to realize the influence that that movement, simple as it is, exercises over them, so as to be able to combat it not only effectively but also intelligently.

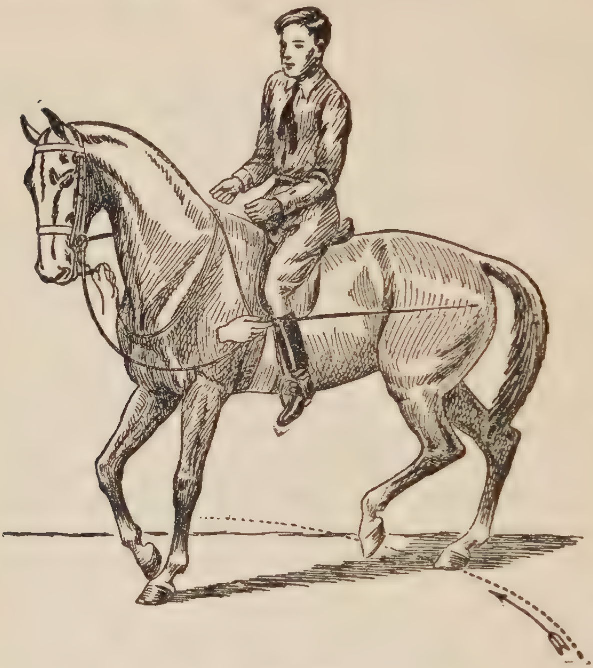

FIG. 50.

Novice-rider feeling for the first time his mount pivot on the shoulders under him. Notice points of distortion: Right shoulder—towards which the animal's haunch is moving—up; left hip caved in; left elbow stuck to the hip while the right one is "floating"—which, if anything, might have been the reverse; left leg nervously near the horse's flank with toes down. (If he had worn spurs the horse would have given a bound sideways—to the right—which would have, indubitably, left him on the ground this side—left.)

What occurs then is this: as the animal's haunches go sideways—to the right, let us say—the rider's right shoulder rises; his left shoulder slumps toward the hip, and generally also more or less forward; his left leg has not only a tendency to foreshorten, but also to crumple up toward the animal's flank (*Fig. 50*); and his right leg usually sticks out, and away from his horse's side (*Fig. 50-A*). The same things occur, of course, in reverse order, when the pivot on the shoulders is executed to the other side; but the various parts of the rider's body will act differently, according as the movement is executed to one side or the other; either one of the shoulders, or

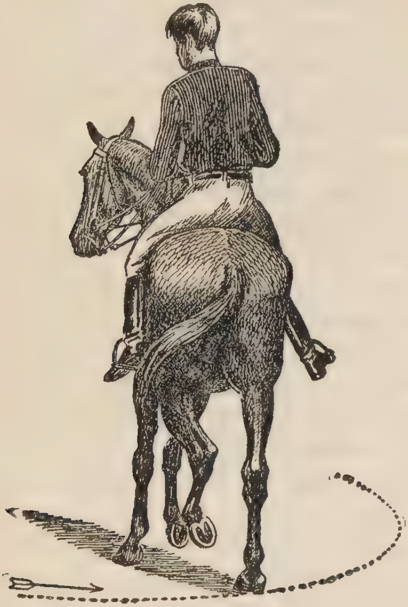

FIG. 50A.

Same as Fig. 50, only viewed from behind. Notice further defect of right leg sticking out stiffly, away from horse's flank, and in incorrect position.

opposite legs, or direct legs will prove more deficient than the other, which should be promptly and properly attended to, for the sake of equalization—and therefore of equilibrium.

The result of this combination of unbalancing contractions—for they are nothing else—is that the rider's seat is displaced to the right, and his torso weighing more than his lower limbs, he would fall over toward the side the hindquarters are moving away from—in this case the left—if his mount at that moment were to move laterally with greater abruptness.

What the rider has to do then in order to avoid these incorrect positions and motions, is to lean backward, lowering the right shoulder slightly toward the hip (as advised for the side-saddle rider at page 61 of *Principles of Equitation*) to lower the left heel as much as possible; to immobilize the right leg in its *position at rest* (heel low, of course); and to keep as flexible as possible from head to toes while doing the foregoing. As soon as the rider will have learned to do this—fairly well will be quite enough to expect at first—on only a few steps taken laterally, *not* a full turn, with a comparatively long stop between each few steps during which he should correct any little irregularities that may have taken place in his position, the person on foot will gradually increase the number of steps of lateral movement, and diminish the length of stops, until he eliminates the latter completely. This he must do only when the rider is able to correct his little irregularities *while his mount is moving laterally*, and then, of course, the rider will be able to avoid being displaced even when two or three complete rounds of pivoting are consecutively executed to either side.

This achieved, which sometimes occurs on the first attempt—the person on foot will make the horse walk towards him (by leading him with the reins unless he has been taught to come forward in response to a gentle whip touch on the breast), and then without warning the rider he will suddenly, but without startling the horse, cause him to swerve his haunches to the right (or left) and then to continue walking after having described laterally with the haunches, a quarter-circle, or even a semicircle; and the person on foot will repeat these sudden alternations of lateral movements to the right and left a few times and walk the horse forward between them without stops. The rider will then have promptly to dispose his shoulders and his lower limbs as advised; and his learning to do so on those sudden turnings, and at the same time to do so well, will markedly improve his control over himself by reason of his greater flexibility, therefore will increase his adherence to the saddle and to the horse. In order that the hands then may be carried properly, the snaffle-reins will be given the rider for him to hold, *but not to use.* They will therefore be held sufficiently long not to interfere with the animal's mouth, however much the rider may be displaced on the saddle.

When the rider has learned to govern himself correctly while his mount is pivoting on the shoulders in obedience to another person's indications, he must learn to make the animal do so in response to his own indications, as explained in the following chapter.

CHAPTER XII

PIVOT ON THE SHOULDERS MOUNTED

THE dismounted rider having learned how to make a horse pivot on the shoulders as explained in the preceding chapter will already have an idea as to what to do—and especially what not to do—in order to make his mount execute that movement while he is in the saddle.

"What not to do" is what is generally done when the rider tries to imitate someone whom he has seen doing it, and, before acquiring the necessary knowledge and technique, attempts to make his mount execute this movement. What usually happens is that, in anticipation both of the horse's moving forward, and of his refusing to turn the haunches in response to the opposite leg appeal, the rider takes hold of the reins more or less vigorously, pulls the left rein—let us say—toward himself, and follows up that pull by giving a respectable kick (or perhaps two) with the left heel to the unfortunate animal (*Fig. 50-A*). In consequence of all of which the horse, instead of turning the haunches to the right, primarily does one of two things; if he is accustomed to go forward on the pull of the hand, or if he is more sensitive to the leg than submissive to the hand, he moves forward a little too much; if he happens to be otherwise inclined, he moves backward.

In either case he will probably not turn the haunches, let alone pivot on the shoulders, and if he does move the haunches in response to the action of the aid, he will not execute a pivot—pirouette—on the shoulders correctly, as already described, but will turn in some uncouth manner, generally a combination of straight turn, and pivot on the haunches, perhaps with a few steps of pivot on the shoulders thrown in between as a sort of sop to his rider's *amour-propre!*

In order then to obtain a correct pivot on the shoulders, the rider must use *only such amount of leg action* as will cause the horse to move; such *quality of opposite leg action* as will push his haunches to the side; and such *amount of hand action* as will influence *only that one of his forelegs which may tend either to walk forward, or to get out of line laterally.*

The rider having already practiced the pivots on the shoulders from on foot with the whip; having acquainted himself with the five lines of rein action (Chapter XI); and having read *Principles of Equitation,* should know when to "give," when to "take," when to suspend action, and when to sustain a rein or leg action without further explanations. He will therefore be well equipped *in theory* to tackle this lateral movement mounted; nevertheless, when it comes to *practice* he will find that it is quite another story, as he will more than probably get confused—at first—regarding the proper uses of hands and legs, especially when certain rein combinations, explained a little further on, have to be resorted to, and when they have to be resorted to in exact combination with leg actions.

In order then to avoid confusing the novice rider, it is advisable for him to learn first to make the horse turn the haunches by means of the leg aids, *without using the reins;* when he has learned that, he will reverse the conditions and *use the reins only* while the other person is making the animal execute the pivots (right and left) from on foot; and he will finally combine the actions of leg aids with those of reins, which he will learn to harmonize more promptly and better because of having observed the above detailed progression. It will be consequently necessary for the person on foot to continue his services; leading therefore the mounted horse to the wall —as advised for the work on foot—he will make him stand parallel with it to the left hand—that is, with the wall on the animal's right side. Placing himself then near the horse's right side, and governing him with the reins—which the rider will not hold—he will request him to make his mount's haunches move *slowly* to the left.

In order to obtain this movement slowly, the rider will have to use the right leg with the same delicacy and the same precautions as when he first learned to make the horse move forward (page 125 of *Principles of Equitation*) and he will have to follow the same progression, by beginning with the calf, as was explained in detail in Chapter VII of that book. He will also have to take care not to move any other part of his body, especially not the seat, in case he needs to use his opposite leg pretty vigorously, for instance if he happened to be mounted on a very "cold" horse, such as it *may* be preferable for him—a novice—to experiment on.

Meanwhile, he must also avoid *involuntarily* moving his direct leg—in this case the left—when using his opposite leg to make the horse pivot on the shoulders to the left.

This may seem at first a small matter, but it is not, whatever the point of view from which one considers it. In the first place, unless the rider has acquired complete sectional control over himself—such as only professional dancers apparently have which enables them to dispense with the leg-flexions (Chapter III)—he will find it pretty difficult to keep one leg perfectly still while moving the other more or less vigorously; and if he therefore moves the direct leg *involuntarily,* the horse feeling its motion may misunderstand its meaning and move forward at the walk—especially if not governed by a person on foot, but left to the inexpert handling of a rider new in the matter; or if he is "sharp," and is moreover uncontrolled by someone on foot, he may even start cantering.

In any case he will probably do anything but pivot; or if he eventually understands what his rider wants—"guesses" would be more accurate—he will execute some sort of a turning on the shoulders, resembling more the one described in pages 130 and 131 and shown by *Fig. 24-A* than a real pivot on the shoulders (*Fig. 24*).

Notwithstanding that the direct leg should not be moved *involuntarily,* it may have to be moved *voluntarily* if the horse manifests a tendency toward the backward movement. In such a case the motion of this leg must take place as near the girths as possible, the opposite leg continuing meanwhile to act farther back along the animal's flank, and to act as sharply as required, according as the horse yields the haunches to its appeals easily or reluctantly.

On the other hand, if although turning the haunches pretty easily the horse has a greater tendency to back than to refuse to pivot, the direct leg, while used closer to the girths than the other one, should be used more vigorously, or more frequently, or both, than the opposite leg. (These exigencies present a combination of lower aids of sorts bordering on those mainly used in training.)

But as the tendency to back may be more the rider's fault than the horse's, because of too hard a hold on the animal's mouth, or perhaps merely because both biceps are too tense for a soft mouth, he will have to see that he is not giving rein indications contrary to those effected by his legs. In any case he will have to graduate his leg and hand actions with such precision as to keep the horse's haunch moving, *but moving calmly,* until the animal is flat on—parallel with—the wall by his other side (the left). While the horse is obeying, the rider will suspend all action; although he must keep his opposite leg in working position, even if he does not touch him with it, during the whole time his mount is pivoting, and *until* he is "on the wall," at which instant only he will *immediately* return both legs to the position at rest (par. 3, page 27 of *Principles of Equitation*) and simultaneously bring his hands to normal.

(In order to use the legs thoroughly well as stated in the last paragraph, the rider will have to make use of some of the "artistic touches of the leg" described in Chapter XVI of this book.)

Now that he has made on the pivot on the shoulders a practical application of the delicate touch of the legs explained in Chapter XVI of *Principles of Equitation,* and done so sufficiently well—even if not perfectly well —the rider may begin to control the horse's forepart by himself; therefore may begin using the reins in the pivot on the shoulders.

The rider will be more apt to use the reins correctly at the start, if the person on foot, while he was handling them and controlling the horse, has called attention to the restraining influence which the direct snaffle-rein— combined when necessary with the elevative curb-rein action—had on the animal's shoulders, and especially on his direct shoulder (the one toward whose side the haunch is moved, in this case the left). He will probably also be able to appreciate this influence more fully, if the person on foot made him notice the balancing—collecting—effect those rein actions produced on the animal's shoulder, which, as a rule is more readily appreciated by the rider when his attention is called to it at the right time, especially if he has learned to feel the collection (as explained at pages 243 *et passim* of *Principles of Equitation*).

It will, nevertheless, be advisable that the first time (or times) the reins are entrusted to the rider for the purpose of pivoting on the shoulders, the person on foot stand at his mount's head in order to regulate, if necessary, by delicately touching the horse's curb, any incorrect, insufficient, or too marked hand action that the rider may make.

Holding then the reins in the second position—English modified (Chapter IV, pages 99 and 100 of *Principles of Equitation*) he will have them so acurately measured as to be able to control by means of the smallest possible motion of the hands, or possibly of the fingers only, either of his mount's forelegs that *may* move too much; the rider will therefore apply himself, *while slightly elevating the hands, not to touch the horse's mouth, but to wait until the horse's mouth causes a tension of the reins*—in other words, to wait for the movement forward, and for *the horse to touch his hands.*

It may even be necessary for him temporarily to suspend requiring the pivot on the shoulders and to obtain the movement forward exclusively, if, in some exceptional case, a horse does not go up to the bit. He would then have to make the horse walk, or even jog, in any direction, using to that end leg actions as vigorous as necessary, *but obtaining the movement forward* at all hazards.

This rule applies, *without exception,* to anything whatever that may be required of a horse, because *the movement forward, being paramount to everything else, must always be sought in conjunction with any action whatsoever that may be desired from a horse; must always be obtained before anything else is; and must be maintained no matter what the horse is doing.*

The movement backward must consequently *never be tolerated,* even when the horse moves backward at the walk (page 154, par. 3 and Chapter XX of *Principles of Equitation*) or when in high-school, he moves backward at the trot, canter, or passage.

In connection then with what has been advanced elsewhere in this book, if the horse flexes when the hands are elevated *no further rein action must be effected; therefore, only such rein must be used as is pulled on by the horse.*

If, on the other hand, as often occurs, *the front legs or the shoulders obey the rein indications without an accompanying flexion, the rein action must be immediately suspended, exactly as if the horse had made a flexion.* Consequently, the rider must be prepared to suspend rein actions quite as promptly, and as completely on *body submissions* as on *flexions.*

When the rider is using the reins for the first times in the pivot on the shoulders, it will be advisable, as already said, for the person on foot to make the horse's haunches turn, and therefore the rider should begin combining the actions of his legs with those of his hands only after he has acquired a good understanding of the use of the reins for obtaining this movement on horseback. That achieved, he will, simultaneously with the imperceptible upward movement of the hands (page 136), apply the opposite leg (the one next to the wall) on the horse's flank, with the delicacy, the strength, the firmness, or the decisiveness of touch which his previous experience with the animal has shown him are necessary to produce the pivot on the shoulders.

When the horse moves, the rider will, of course, instantaneously diminish or suspend the leg action, while keeping the limb in place and will then apply himself to harmonize exactly the quantity, manner, and time of application of upper and lower aids—hands and legs—necessary to obtain from his mount a correct pivot on the shoulders, that is to say, a pivot executed in balance, with poised and well-measured steps; with no rushing, no tugging and pulling, no inequality of beats of the feet.

The rider, however great his native abilities, must not expect that, elementary though it be, he will execute this movement to perfection the first times he attempts it. In order to make the requisite delicate, precise, tactful, and instantaneous use of the reins, he must endeavor to maintain, together with *mental quiet,* the most complete relaxation of arms—entirely irrespective of the use he may have to make of his hands. He must furthermore neither move nor twist in the saddle (see *Figs. 50 and 50-A*) in consequence of perhaps having to use the lower leg more or less energetically—as so many riders, especially novices, are apt to do in their anxiety to have their mounts execute the movement promptly.

On the contrary, he must hold the torso erect and flexible (*Fig. 50-B*) and whatever exertions he may have to make with the legs—principally of course with the opposite leg, he must not allow them to impair his torso deportment nor the firmness of his seat. It sometimes occurs, as already said, that the direct leg also has to be used quite energetically, either on a very dull horse or on

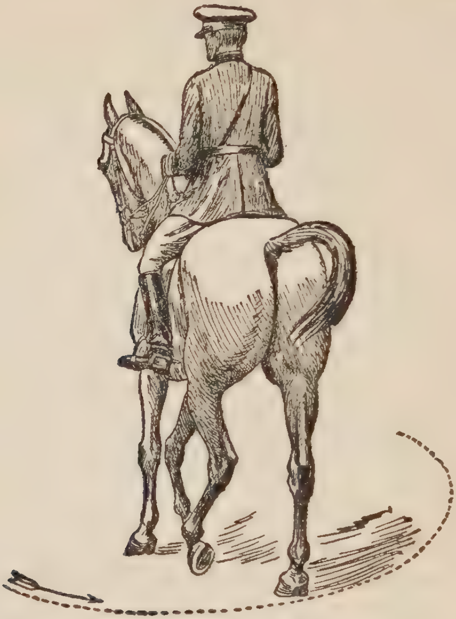

FIG. 50B.

Mounted rider obtaining the pivot on the shoulders correctly. Notice that no part of his body has moved, excepting his "working" leg which in this example—as in the two preceding ones—happens to be the left. (It would, of course, have been the right, had the animal been requested to pivot on the shoulders to the left.)

one who though perhaps far from dull is bent on the movement backward.

In this connection, if the horse fails to respond to the action of the leg and if, for some reason, possibly that of studying rein effects, the riding-whip is not used as a means of enforcing haunch-submission, the opposition to the haunches must necessarily be effected with the rein. In this case the rider must pay attention that he does not displace his elbow away from his hip, nor cave in the side of his waist on which he may have to make this exaggerated rein appeal (see *Figs. 50 and 50-A*) but keep elbow and waist in normal condition, which he can easily do by carrying the opposing hand down to behind his knee, *if necessary,* as explained on page 111, paragraph 3.

To that effect the rider must use the rein (or reins) of the same side as the active (opposite) leg, of course, in opposition to the haunch; but, just as for all other rein appeals, he must begin with *the slightest possible touch; consequently with the least possible motion of the hand,* which he must nevertheless be prepared to increase or diminish, to suspend or continue, according as the horse's degree of submissiveness, or stubbornness (which can usually be considered as flexibility or stiffness) renders necessary.

If there were no reason for studying rein effects, and the rider should have to use the whip in order to enforce haunch submission, the whip would have to be shifted from hand to hand—therefore from side to side—according to the side toward which the haunch should go, and it should be used only *after* each leg appeal had failed to obtain the desired response.

When the rider has learned to obtain the pivot on the shoulders satisfactorily from the horse standing still, he should learn to make his mount pivot on the shoulders *at the walk.*

To learn this it will be first necessary for him to make his mount walk as soon as he has reached flat on the wall after a pivot on the shoulders, without any intermission between the end of pivot and the walk, and after a few steps of walk he should, with the reins, make the motions preliminary to causing the horse to halt. But simultaneously with this restraining hand action he will slip his active—opposite leg—consequently the one next to the wall—backward along the animal's flank and, *just as the horse stops,* he will use it (move it) in such a manner as to make the hindquarters move somewhat laterally toward the center of the ring; whereupon the rein action (hand action) having obtained the halt, the result of these diametrically opposed actions of the hands and legs will be that while the horse's forelegs will have been immobilized, his hindquarters will continue to move uninterruptedly, on a half circle till they again reach the wall, the horse now facing in the reverse direction. And on reaching flat on the wall he should be made to walk forward without intermission between pivot and walk, as said in the preceding paragraph, repeating the movement a few times—*ad libitum* but not *ad nauseam.*

In order to do the foregoing correctly, the rider must attentively watch that in his anxiety to obtain the stoppage of the animal's front legs, he does not make too vigorous, too curt, or too lengthy use of the reins, as such actions might provoke the movement backward, besides possibly upsetting the animal's temper; he should therefore always be readier to release than to pull them, as it is preferable that the horse miss doing the pivot yet have the movement forward, rather than that he should have any movement backward although moving the haunches laterally in response to the leg action.

He must likewise not use the leg hastily, nor too vigorously, for the same reasons as before (only in reverse order), because it is preferable, the first time, or times, the pivot on the shoulders at the walk is attempted, that the horse hesitate a couple of seconds before performing the movement, even while the leg aid is in position, or possibly working, rather than that he pivot wildly and throw his haunch to the desired side with such violence as to upset his equilibrium, and probably his temper also —and incidentally his student-rider's deportment.

After this comes the pivot on the shoulders at the slow trot, which in reality is a misnomer, as the horse has to hold the forelegs in place in order to make his haunches turn around them *at the walk*.

It is then simply a question of the rider having sufficient tact, and the horse enough amenability, to stop short, move the haunches on a half circle laterally at the walk, without moving the forelegs, and instantaneously start trotting the fraction of a second after he reaches flat on the wall, repeating the movement alternately from side to side several consecutive times—but again: though *ad libitum,* not *ad nauseam.* As it is a rather delicate affair for both horse and man, its *correct* execution cannot be expected until the rider is pretty well advanced in horsemanship—and at that only when handling a well-trained horse; but it should be attempted by comparative beginners, and executed by them after a fashion, because the seeking of prompt and yet precise combination of hand and leg actions necessary for it—even when its execution is faulty—are an excellent means for improving the rider's tact and accuracy provided, of course, he aims at perfection, as he should always, whether in horsemanship or anything else. Moreover, the combination of prompt lateral haunch movements preceded and followed instantaneously either by a sudden stop or by a more or less energetic, sometimes even violent, movement forward at the trot, will accustom the student-rider to a sequence of different sensations that will greatly improve the quality of his seat, *especially if he maintain correct torso position and complete relaxation during their performance.*

In addition to the foregoing pivot on the shoulders at the wall, considered by many horsemen to be only half a pivot, as the animal's hindquarters describe only a half circle around his immobilized forefeet, there are:

First: The continuous pivot on the shoulders to the right or left, which can be executed only in the middle of the ring, or at least well away from the walls, which being pretty difficult of execution will be explained considerably later.

Second: The pivot on the shoulders side-stepping, which together with the pivot on the haunches side-stepping, will be explained after side-stepping proper has been considered.

The proficient rider will presumably some day meet with a horse who defends himself more or less vigorously against pivoting on the shoulders. With such a horse he will have to use, concurrently with the whip, the opposition to the haunches with the reins, already mentioned. And as a good manner to make those oppositions is by means of the third and fourth positions of reins (the German, or soldiers' position, and its reverse)—according to the side on which the opposition has principally to be made (for no horse defends himself equally on both sides, one being always better or worse than the other), those two rein positions will be described in the following chapter.

CHAPTER XIII

THIRD AND FOURTH POSITIONS OF REINS

In the third position the reins are distributed as follows: the left snaffle-rein under the little finger of the left hand; the left curb-rein between little finger and ring finger; and the right curb-rein between that ring finger and the middle finger. Remains then the right snaffle-rein then carried separately in the right hand (*Fig. 51*) which holds it with a full grasp, the rein passing therefore under the little finger.

This position is called the German because it was probably first devised in Germany, and it is also here called the soldiers' position because it is extensively used in the cavalry of many Continental European armies.

It is comprehensible that it should be extensively used by cavalrymen because it is the only rein combination which permits carrying the saber in the right hand, while the animal's mouth is being lightened and therefore kept fresh (to the extent, of course, of which each individual rider is capable) by means of the working of the right snaffle-rein in harmony with, yet separated from, the other three reins.

It is—or was—the principal position of reins taught in the riding schools of practically every European nation, and is a very good preliminary to more complicated combinations of reins, notably to the fifth, to be explained later in this book.

This position of reins was used by Baucher, to combat "boring," which he achieved by means of the tremolo on the snaffle-rein; it is useful for this purpose especially as it can serve at the same time the purpose of flexing

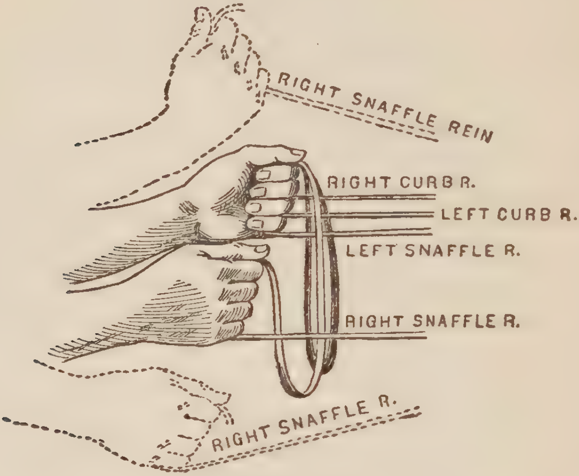

FIG. 51.

The Third—or German, or Soldiers'—position of reins; right snaffle-rein in the right hand. The faint outlines show where the snaffle-hand could be carried, higher or lower than normally, according to circumstances, as explained in text. (Even normally the snaffle-hand could be carried on a better level with the other one than this illustration shows, the two hands having been purposely separated by the artist so that the reader might easily grasp the manner in which the reins were divided and carried).

the horse's right side—jaw and neck—when they happen to be harder, more rigid, etc., than his other side, thus obtaining for the rider on horseback the lateral flexion which he will learn to obtain on foot, as will be explained in the chapter treating of this subject.

But it offers special advantages to the rider—apart from the same advantage on foot—by reason of the means it gives him of easily making the opposition to the haunch—to the right haunch, of course.

This apparently new—or shall we call it "modern"—action of this rein position, led the author to advise the fourth position of the reins, which no other author seems to have mentioned and no teacher seems to have advised, although some of them may have used it instinctively. It is identical with the third, with the difference that three reins—right snaffle, right curb, and left curb are held in the right hand, and the left snaffle-rein (as will be seen in *Fig. 52*) which then acts on the animal's near side, according as it may be used, whether it be on

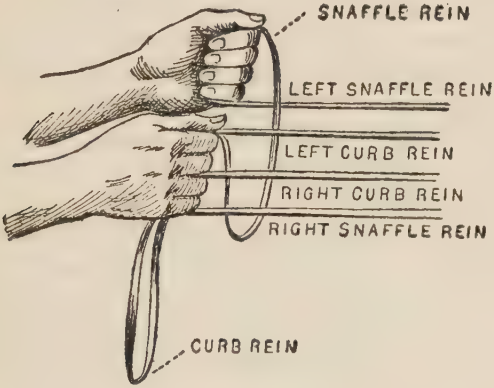

FIG. 52.

The fourth position of reins—the reverse of the third in that the left snaffle rein, instead of the right one, is separated from the other three and held by its relative hand. This picture shows the unorthodox—yet more convenient—manner of dividing the three other reins between the fingers of the right hand.

jaw, neck, shoulder, or haunch, or any combination of these, is held in the left hand.

It might have been called the "third position reversed," except for the circumstance that if it is to be used only temporarily, it may be managed by placing the index and middle fingers of the right hand, finger-tips downward instead of the ring finger of that hand, between the curb-reins. This position of hand, or carriage of reins, otherwise unorthodox, has the advantage which may at times be very convenient of being more easily regulated than the three reins taken in the right hand in the orthodox manner (*Fig. 52*); besides this, it allows a prompter redistribution of the reins to the third, the fifth, or the second position (in their order of facility), as may be required.

In these positions of reins—whether the third or the fourth—the normal place of the snaffle hand, even when at rest, *i.e.,* when not used to influence the horse's mouth or any other part of his body, is a trifle lower than the three-rein hand, whether that hand be the right or the left.

This hand position is advisable because the snaffle-rein is the one intended to bear the first brunt of action, and so has to be measured a shade shorter than the other three reins in order to be in position to act promptly on the horse's line of defense; it will act more satisfactorily when carried low than if carried higher, whether it is used in opposition to the haunch, or for lateral attraction.

Nevertheless, the height of the snaffle-hand, though better carried low than high, is left to the rider's judgment, for him to carry lower or higher than the three-rein hand, according as he feels that it gives him better results one way or the other. In this connection it is advisable to say that to thwart boring it is more efficacious when carried high; likewise to obtain a direct flexion; or to effect the lateral attractive line of rein action; and carried low, it better obtains the bend at the crest; or opposes the haunch.

From the foregoing it will be seen that the snaffle-rein, whether right or left, when carried in either of those two positions, can be used directly—for the lateral flexion, for the diagonal flexion (explained later) and for the lateral attractive rein action—or as a rein in opposition, but then mostly in opposition to the haunches, very rarely in opposition to the shoulders. There is, however, no iron-clad rule that the reins must be used on any one of those two levels (high or low) when any of those different effects are required, as in the more elementary stages of both the horse's and the rider's education, these effects can be obtained quite as easily, and quite as efficaciously—sometimes even better—by means of the reins carried in the second position (modified English) than when they are carried in any other manner.

But when both horse's and rider's education is more advanced, and when the rider's artistic sense of values leads him to feel that the third—or fourth—position of reins will give him better, quicker, and easier results, he should by all means use either of them in preference to any other rein distribution.

CHAPTER XIV

SIMPLE *MANÈGE*-FIGURES

PRELIMINARY CONSIDERATIONS

MANY persons, outdoor horsemen especially, neither understand nor realize the practical reasons for executing *manège*-figures, and unappreciative of their undeniable value *for precisely such riders as they,* scoff at those who, as they believe, waste time in performing those figures over and over again until they can do them, and consequently can make their mounts do them, correctly.

Let us again point out that the practical reason and the incontestable value of executing those *manège*-figures are that their study:

First—teaches the rider to guide his mount so exactly on imaginary lines that when he is unexpectedly confronted in the open by the necessity of *real* changes of direction required by different obstacles or points of danger placed in the most varied positions on his route, he will be able to guide his mount between or over them; turn about to avoid them; or make any other movement required for the mutual protection of himself and the animal; without awkwardness or difficulty for either of them; without hesitation; and without loss of time. Most of the outdoor horsemen above mentioned will honestly admit, at least to themselves, that they have not always been free from difficulty in the control and guidance of their mounts.

Second—teaches the horse to obey the slightest indications of his rider—whether from hands or legs—with understanding, confidence, and promptness, and to obey them with the most minute exactness of response to the strength, delicacy, or other measurements of the indications of both upper and lower aids.

Third—teaches the rider to remain perfectly supple and relaxed, consequently always in balance, during all turns and other movements, including jumping, which he may need to cause his mount to effect, at first in the ring, later out of doors.

Fourth—teaches the horse to remain in perfect poise, both mental and physical, while executing the different figures indoors, and consequently teaches him to be calm and self-controlled, therefore to remain under the rider's easy control, when he is guided this way or that by him in the open; not to lose his head and his temper when he is made to jump; or not allowed to jump; or turned away when he intended going over an obstacle; or made to jump it when he did not want to; according to his rider's desire or the dictates of circumstances which perhaps did not manifest themselves until the very last second. By way of an illustration of this kind of thing, it may be advanced that if a well-schooled horse, trained to turn easily while at full gallop, to halt from full gallop by means of an "attack with the spurs" (*Fig. 53*) were to come behind a number of horses bunched together at one favorable jumping place—as often occurs in the field—he could be instantaneously stopped, practically in his last stride before rising to the leap, and thus avoid getting entangled with horses fallen on the other side of the obstacle—which sometimes occurs (*Fig. 54*) especially when both riders and horses are not ring-educated. By so doing he would not only save himself and his rider from injury, but would also save the fallen men and horses from the further injuries that his and his rider's fall on top of them would certainly add to those already received.

Fifth—besides the foregoing advantages accruing to both horse and rider from the cultivation of *manège*-figures, it affords the horse another great advantage in rendering him more supple, more flexible, and therefore more amenable to collection, the benefits of which have already been explained in this book.

In order then to obtain all these *desiderata,* it is absolutely necessary that the rider apply himself, not only to maintain himself and his horse as flexible as possible, but also to make his mount execute, with the greatest precision, the different *manège*-figures hereafter enumerated, as it is the sole means he has of learning to improve his handling of the horse to the point necessary to meet every circumstance of outdoor and field riding with a degree of correctness, masterfulness, and finish that will easily place him ahead of those who have not followed a similar course of equestrian education, even though they may have been riding long before he began.

Riders undrilled in *manège*-figures almost always handle their horses out of doors incorrectly and in a more or less clumsy manner; and the time and space it takes such riders to turn even a trained horse, at the canter let us say, on the simplest of figures—say a circle —is a revelation to those well-versed in the subject.

THE RING

Before enumerating the different *manège*-figures, something should be said about the correct design of a Riding Academy—exclusive however of galleries, bal-

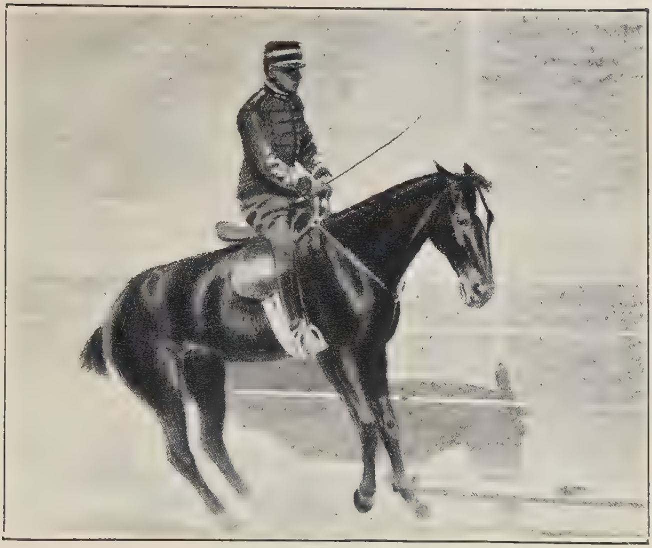

FIG. 53.

From Gustave Le Bon's "L'Equitation Actuelle et ses Principes" (Librarie Formin Didot, Paris). Capitaine Dumas stopping his mount at full gallop by means of the spurs.

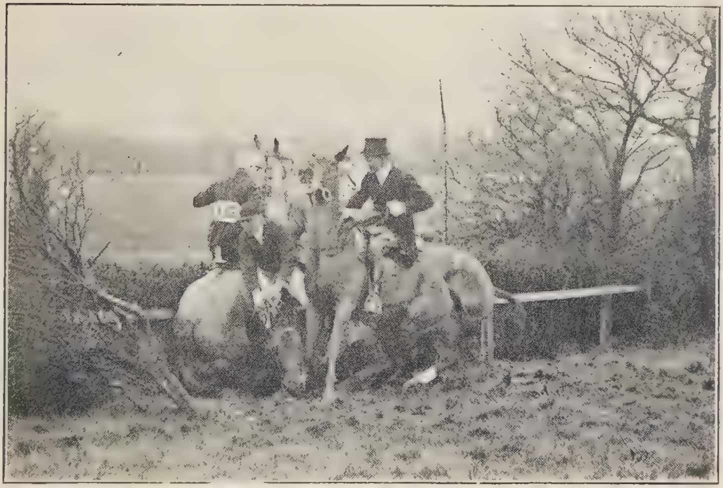

Photo by Pictorial Press photos.

FIG. 54.

If only one of these four horses had been trained as the one in Fig. 53 this mishap could not have occurred. Belvoir Hunt Club races England, 1923, taken at the second jump of the light weights. Picture reproduced here by permission of "The Sun."

conies, mounting blocks, dressing-rooms, club-rooms, bathrooms, and so forth, so that those who have never had an opportunity of visiting a Riding Academy may have an idea of what the interior of a ring should look like.

It ought to be a parallelogram whose smallest sides should be two-thirds the length of its longest sides; for instance, if it be 120 feet long, it should be 80 feet wide.

The entrance should be at one of the ends of one of the long sides; if two entrances are provided they should face each other, the second entrance being then at the opposite end of the other long side; and if a third entrance is provided for carriages or motors—it ought to be situated in the center of one of the short sides, preferably on the short side opposite the one near which the other entrances are established.

As is the case in the beautifully appointed Durland ring, now on West 66th Street, in New York City, a paddock should be arranged wherein riders mount and dismount without disturbing those who are using the ring; but besides this a smaller ring should be provided, accessible through one of the first-mentioned two entrances, wherein horses could be trained, and lessons in high-school and in training could be given. This is absolutely necessary because, unless there be perfect harmony and understanding between the teachers and riders, professionals or amateur—such as existed in the last ten years of the existence of the now defunct but kindly remembered Central Park Riding Academy, New York City—the freedom from entanglement with beginners and other riders which the work of training and of high-school teaching imposes would be impossible.

The four corners of the ring are numbered, *for equestrian purposes*—"one," "two," and then "one," "two," again (*not* one, two, three and four). There are consequently *two* first corners, and *two* second corners.

The way to recognize which corners are "first" and which "second" is easy, and as follows: the first corner a rider reaches *at the end of a long* wall is the "first" corner, and the corner he reaches *at the end of the following short* wall, is the "second" corner. On reaching the *end* of the following *long* wall he meets the second "first" corner, and the corner he meets at the *end* of the ensuing *short* wall is the second "second" corner.

If, after having passed this second "second" corner, he abruptly turns around, this second "second" corner will immediately become a first "first" corner, and the one which was formerly the first "second" corner—when he was riding in the opposite direction—will now become a second "first" corner. Therefore, his "first" corners will become "second" corners, and the "seconds" "firsts," according to the way he turns; in other words, the corners will change their numbers according to whether he is riding to the right or left hand.

ENUMERATION OF THE SIMPLE "MANÈGE"-FIGURES

The simple *manège*-figures in general use are:

First: The "Diagonal Change."

Second: The "Half School" (in French, *"Doubler"*).

Third: The "Circle" (*"Volte"*).

Fourth: The "Half Circle" (*"Demi-Volte"*).

Fifth: The "Reversed Half Circle" (*"Demi-Volte Renversée"*).

Sixth: The "Serpentine."

Seventh: The "Counterchange of hand" (*"Contre-changement de main"*).

Eighth: The "Continuous Circle" (in the center of the ring).

Ninth: The "Figure Eight."

First: The "Diagonal Change"

The horse is said to be "going to the right" or "to the right hand" when, the wall being next to his left side, all the movements he may have to execute can be performed only by turning to the right—whether by his forepart or by his hindquarters—as already stated in this book. In order to change from "going to the right" into "going to the left"—when the wall will be on the animal's right side, and he can consequently turn only to the left—technically called "changing hands," several lines or directions can be followed, the first of which is the "diagonal change of hand."

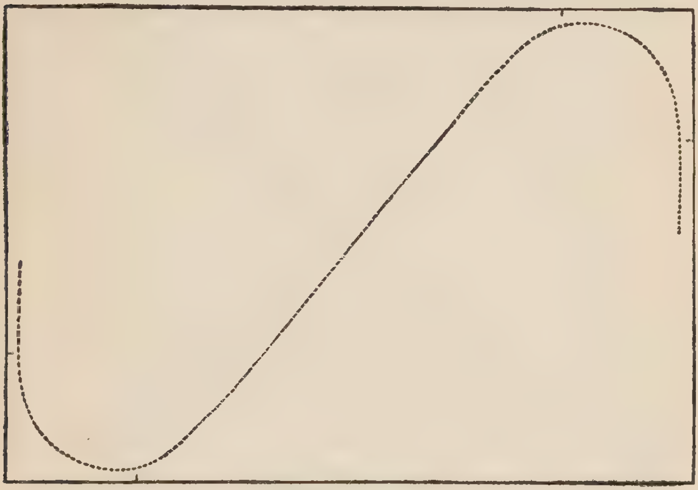

FIG. 55.

The "diagonal change." According to the way the reader will be pleased to look at this picture the change may be executed from right to left, or from left to right. And the same figure may be executed, of course, at the other end of the ring, from or to this side.

This is as follows: *Six or eight feet* after having passed a second corner the horse is turned on a diagonal line toward the center of the ring, and is made to follow that diagonal line to a point on the opposite wall *eight or ten feet* from the corner diagonally across from the one just left, and takes the wall at that point, going in the reverse direction (*Fig. 55*).

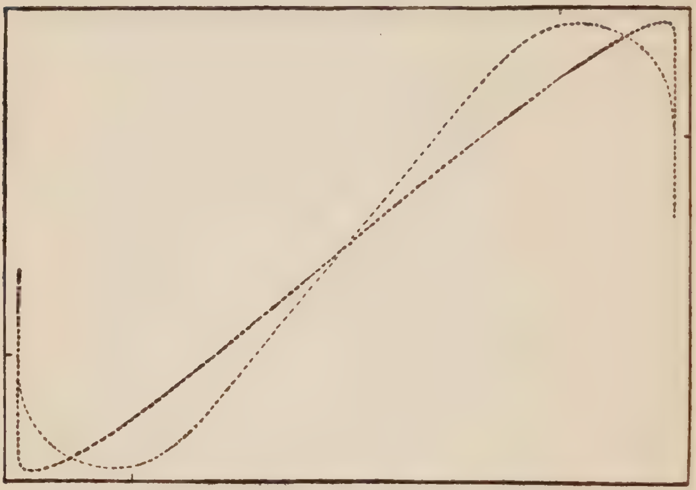

FIG. 55A.

The badly executed "diagonal change." The reader will realize that if the rider does not follow the dotted line, which is the correct one to follow whether going in one direction or in the other, his mount will have to execute a very sharp turning in order to change, which will inevitably delay, or otherwise interfere with, the line of march of the riders following him—if he were riding in a class.

It will be noticed that the distance *from* the short wall at the *beginning* of the "change" is shorter than the distance *to* the short wall at the *end* of the "change." This is because if the rider does not aim in theory at observing this difference (which once the horse is in movement is never observed in practice), he will inevitably allow his mount to head straight into the diagonal opposite corner (*Fig. 55-A*) from which he will extricate himself only with difficulty (especially if followed by other riders) because of being then compelled either to stop, in order to take the new "hand," or to turn abruptly on the haunches, which is often difficult for the horse, and oftener much more difficult for the rider, especially when the figure is executed at any other gait than the walk (*Fig. 55-A*).

Second: The "Half School"[1] *("Doubler")*

In this figure the rider turns his mount to the center of the ring at a theoretically right angle from tne wall next to which he is and rides on a *perfectly straight* line to the opposite wall, on reaching which he must turn to the same hand on which he was riding at the beginning of the figure; therefore to the right if he has been "going to the right," or vice versa if he has been "going to the left."

Therefore, the "Half School" is *not* a "change of hands" (*Fig. 56*). It can, moreover, be performed at any point of the ring, whether from the long wall or the short.

There is, however, a "Half School *Change*" whereby, on reaching the opposite wall, the horse is turned to the direction opposite to the one in which he was going before. Thus if he has left the wall by turning to the *right*, on reaching the opposite wall he will turn to the *left*, and will consequently "change hands" (*Fig. 56-A*).

[1] In this sense the term "school" is the equivalent of "ring."

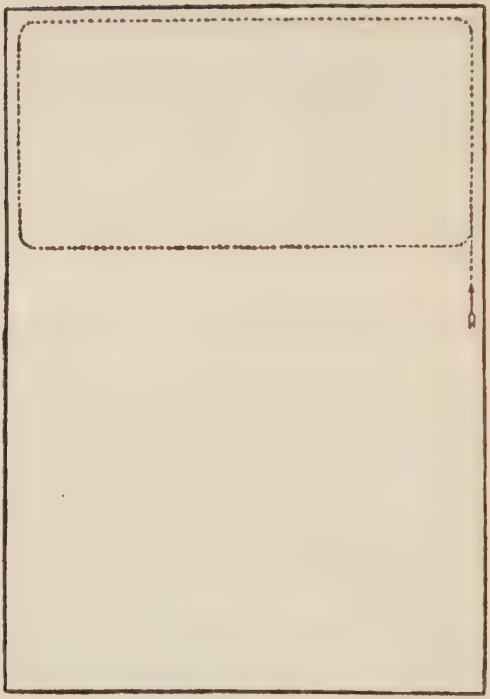

Fig. 56.

The "Half School." As the reader will understand, it can be executed at any part of the ring, and from either side to the other.

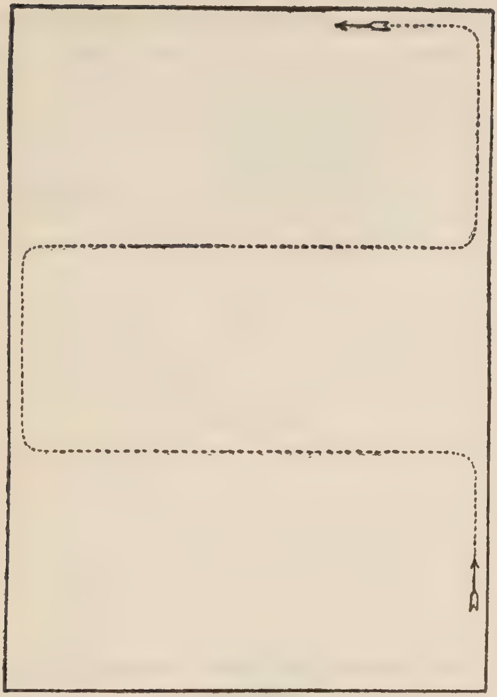

FIG. 56A.

The "Half School Change." Two are shown here, from right to left, or vice versa in both cases. And as the reader will understand it can be executed at any point of the ring, just as the simple half school.

Third: The "Circle" ("Volte")

This figure is, as its name indicates, a round ○, executed by the horse's leaving the wall at any given point, describing a circle, as symmetrical as possible, *with the tracks of his hind feet exactly following those of his forefeet,* and closing the circle *at the precise point at which he started it (Fig. 57).*

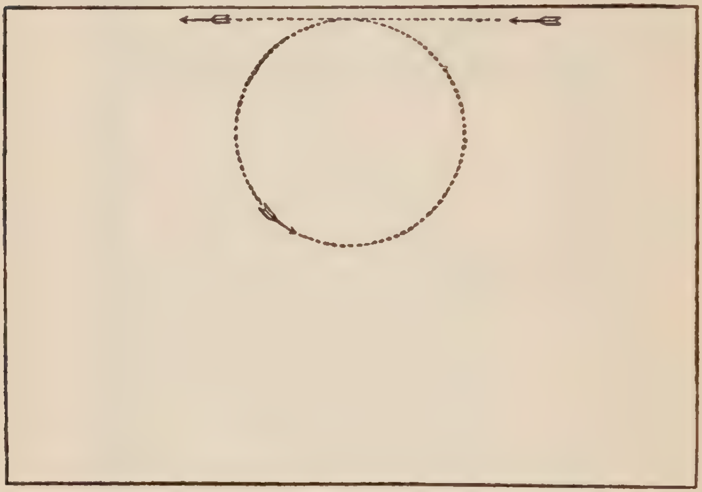

Fig. 57.

The "Circle." The arrows are pointed to the left; they might quite as well have been pointed in the opposite direction. This illustration is not drawn to scale because the size of the figure is left to the rider's choice and ability, and to the horse's qualifications. It can be executed at any point of the ring.

The diameter of this figure may be anywhere between 20 and 12 feet—and even less, according to the animal's size, height, and proficiency, according to his gait, according to the speed of that gait, and according to the rider's skill, suppleness, and correctness of deportment in the saddle.

Fourth: The "Half Circle" ("Demi-Volte")

In order to execute this figure, the rider will make his mount leave the wall as for a circle; when he has executed half of it, instead of continuing to turn on a circle, he will return to the wall at an oblique, by following a diagonal line, so as to place his horse next to the wall on the other side from the one on which he had it when he began this figure. For example, if he had been riding "on the right hand"—that is, turning to the right with

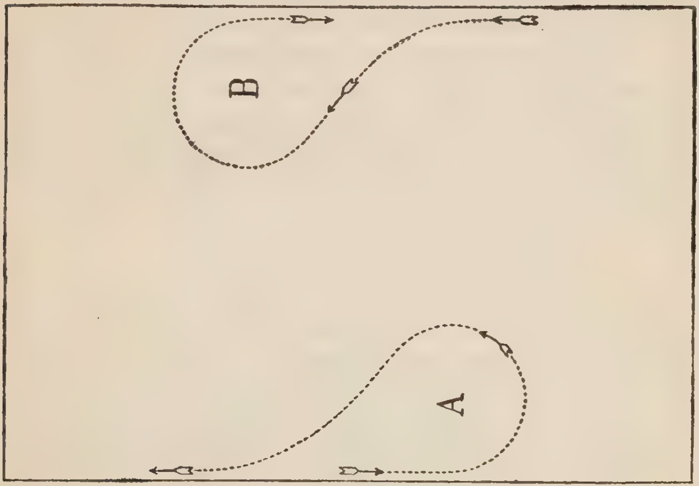

FIG. 58.

The "Half Circle" A, and the "Reversed Half Circle" B. The arrows in both cases might have been pointed in the opposite direction. These, like the Circle, can be executed at any part of the ring, and their size is subject to the same conditions as the Circle.

the wall on his left side—when he started the figure, he will be riding "on the left hand"—therefore with the wall on his right side—at its conclusion (*Fig. 58*). The Half Circle is then a "change of hands."

Fifth: The "Reversed Half Circle" ("Demi-Volte Renversée")

As its name indicates, this is a figure which reverses the preceding one, though identical in design. Therefore, in order to perform it, the rider makes his mount leave the wall at an oblique by a diagonal line, and when he has reached a point at a certain distance from the wall he has just left, he must return to it by a half circle (*Fig. 58-B*); in doing so he will "change hands," but in reverse order to the change of hands which he made by the "Half Circle" (*Fig. 58-A*).

Sixth: The "Serpentine"

In executing this figure, the horse describes, as its name indicates, a serpent-like figure. To do this he must leave the wall by a sharp diagonal and after from four to six steps toward the center of the ring he must turn abruptly, and follow another sharp diagonal line leading toward the wall, after four or six steps of which he will turn sharply on another diagonal toward the center of the ring, then back again toward the wall, and so forth *ad libitum* (*Fig. 59*).

Some authors are of opinion that the Serpentine should be executed in the center of the ring. This is possible for expert riders mounted on perfectly trained horses; but when this combination is not available—which is unfortunately rather usual—the Serpentine, instead of being done correctly, or even correctly enough to be considered a Serpentine by an onlooker, is merely a jumble of lines resembling nothing in particular. This occurs because in the mid-ring Serpentine only *imaginary* side lines have to be adhered to, but no *real* line exists on any side

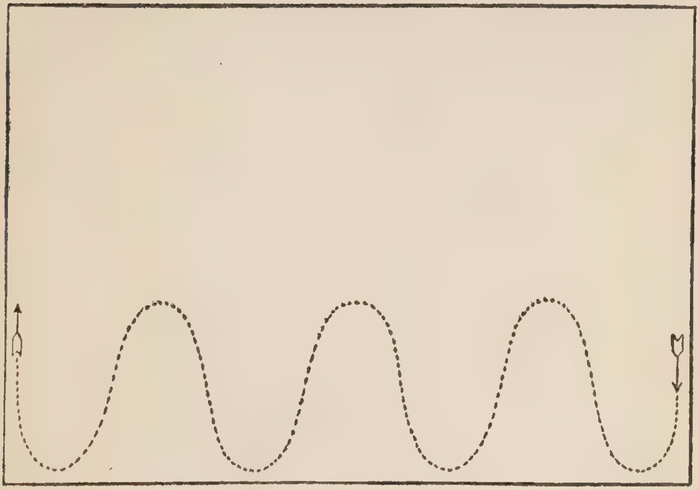

FIG. 59.

The "Serpentine." The reader will realize that this design can be followed all around the ring, and quite as well while going to the right—as the arrows indicate here—as going to the left, when the arrows would be pointed the other way.

of the figure to guide rider (and horse) as is the case when the Serpentine has the wall as a lateral basis.

Seventh: The "Counterchange"

In order to execute this figure, the horse must leave the wall as if for a diagonal change; on reaching the center of the ring he must be made to go a few steps on a straight line parallel with the wall he has just left (the long wall, of course); then he must be made to return by a diagonal *to the same wall,* which he must *reach* at a distance from the next short wall, equal to the distance from the short wall near which he left the long wall (*Fig. 60*).

As he returns to the same wall from which he came, on a line similar to the one which he followed on leaving it, he is now going on the same hand as before. The "Counterchange" is therefore not a change of hands.

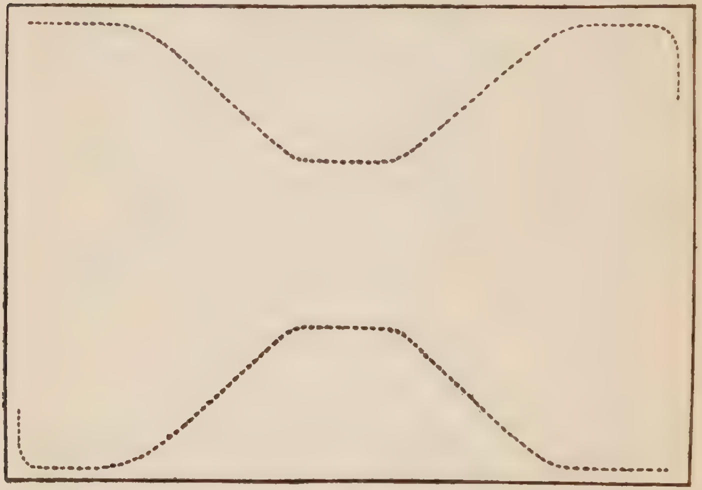

FIG. 60.

The "Counter Change." Can be executed on any side of the ring, and whether going to the right or to the left.

Eighth: The "Continuous Circle"

In this figure, as its name implies, the horse is kept moving continuously on a circle which, as much for the sake of appearances as for not interfering with other riders who may be in the ring (as well as not to be troubled by them), should be executed in the center of the ring (*Fig. 61*).

The diameter of this circle should be at most fifteen feet, and after having ridden on it for a while in one direction, let us say "going to the right," the rider should "change circle" by cutting across it at right angles, and circle continuously to the left for an equal length of time (*Fig. 61-A*).

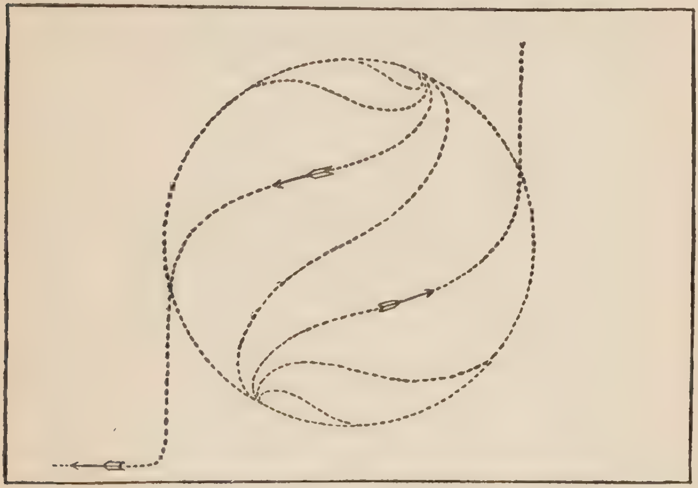

FIG. 61.

The "Continuous Circle." May be executed quite as well turning to the right as to the left; may be started by leaving the wall at any point, and finished by returning to the wall at any point. (The dotted lines show the changes of hand within the Circle, diminishing in size to the pivots on the haunches, as explained in Chapter XXIII of this book.)

(If this were a case of training the horse, there might be reasons for circling more to one hand than on the other).

Meanwhile the "change of circle" leads us quite naturally to the next figure.

Ninth: The "Figure Eight"

In this figure, as its name indicates, a figure 8 is described by the horse, that is to say instead of making *one* continuous circle, and then cutting across it in order to make *another* continuous circle to the other hand, the change from one circle to the other is consecutively repeated and, therefore, *two* circles are designed, each in the contrary direction to the other, which being described tangently to one another, effectively form a figure 8 (*Fig. 61-A*).

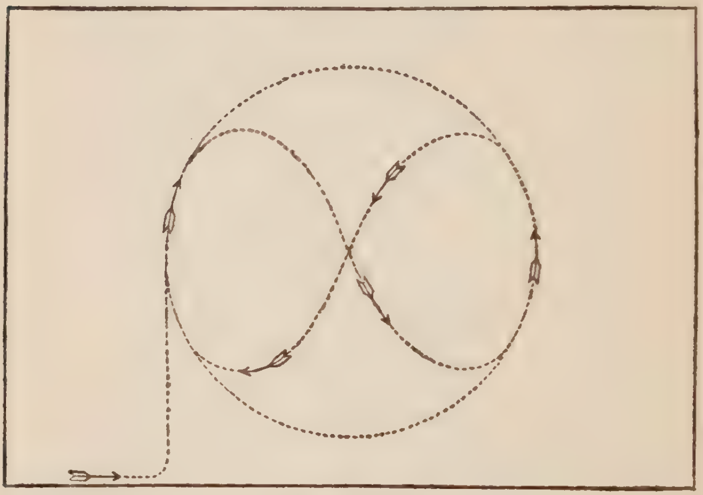

Fig. 61A.

The "Change of hands" within the Continuous Circle which, when repeated twice consecutively, constitutes the "Figure 8." It can be repeated oftener, and from any side to any other.

Besides the nine simple *manège*-figures just described, there are others, termed "Complex," which being complicated by side-stepping, will be treated in a special chapter, after side-stepping has been explained.

In order that the rider may derive the greatest possible benefit from these simple *manège*-figures, as also from the complex ones to be discussed later on, it is necessary that, besides possessing the firm intention to require his mount to execute them correctly, he apply *himself* to follow them correctly too. To that end he should maintain complete body flexibility during their performance. He will secure this flexibility by strictly observing the rule of leaning the shoulders a trifle more backward than normally on each turning, besides taking care not to cave in the hip, nor move the elbow or the top of the shoulders of the side toward which the turn is effected, as already advised in various parts of *Principles of Equitation,* especially in Chapter VI, page 120 *et passim.*

But so that he and his mount may harmonize completely, it is essential that, while maintaining thorough flexibility of his own body, the rider aim at obtaining a similar degree of flexibility from the horse. For this purpose he should not only produce a "flexion of the jaw," or at least try to obtain it from the horse, in response to each direct or opposite rein indication he may make in order to guide his mount, as advised in *Principles of Equitation,* but he should also try to obtain suppleness and flexibility of other parts of his mount's body and thus keep him in a permanent state of poise. This he will obtain by means of proper co-ordination between the actions of his upper and lower aids—hands and legs—as is to be thoroughly explained in the chapter following this one, and in subsequent chapters.

The *execution* of *manège*-figures falling—apart from their *description*—into the category of "Guidance," we will proceed to deal with this important subject.

CHAPTER XV

WORK ON FOOT WITH THE WHIP FOR LOW-SCHOOL PURPOSES

Pivot on the Haunches

IV

In order that the reader-rider may learn to guide the horse correctly, by which is meant not only producing correctness of design of *manège*-figures, and correctness of his own carriage on horseback, but also, and now especially, correctness of his mount's deportment, it is necessary in the interest of his promptly acquiring the required knowledge and technique, that he endeavor to appreciate, even more than he has heretofore, the real value of the proper, or rather the artistic, use of the lower aids.

The real value of these aids is unmistakably shown, even to the non-horseman, by the difference in the manner of acting which the same horse displays under different riders; by the greater or less grace, ease, vivacity, promptness and elegance, with which he will move at the same gaits, or execute the same figures, under one rider or another.

These differences are the result not only of differences in the riders' avoirdupois, or in their "seats" and deportment on horseback, but especially because differences in the parts of the flank on which their riders' leg aids are applied; because of differences in the *quality* of touch with which those leg aids affect them; and also, of course, because of differences in the hand action of each individual rider.

A genuine appreciation of the differences of influence on the horse effected by the lower aids according as they are used a little nearer the girths, or a little farther back of them, can be acquired *promptly* only by delving farther than we heretofore have into work on foot with the whip; and while the appreciation of the differences in the *quality* of touch of those aids will be enormously helped by greater study of that same *work on foot,* the *graphic* explanations of those differences contained in Chapter XVI should fill any deficiency in the matter which may arise in the reader's mind.

As explained in Chapter IX—bearing practically the same caption as this chapter—the horse moves the forequarters and the hindquarters according as whip indications (later, leg indications) are given him on different parts, different areas of his body; and he regulates those movements, especially those of his forelegs, in consequence of differences in the lines of action which the rider's hands effect. As by the study of that chapter the rider learned to move the animal's hindquarters by making him pivot on his shoulders, so now he must learn to make the horse's forepart move, while he keeps his haunches theoretically immovable. This he will do first on foot with the whip, later on horseback.

Much more difficult than the pivot on the shoulders because the hand not being available for holding of the horse's hindquarters so as to keep them (theoretically) immovable, as it holds his forepart by means of the bridle, the pivot on the haunches can be obtained correctly only through increased tact, delicacy, and harmony in the use of lower and upper aids. The horse then is to be required to *keep the hind feet in place* while describing a circle around them *with his forefeet*, when he is said to be pivoting *on* the haunches; not only because the pivotal point is at that moment placed on the feet that directly support the hind part of his body (his haunches), but also because in order to execute this movement correctly, part of his weight, in fact the greater part

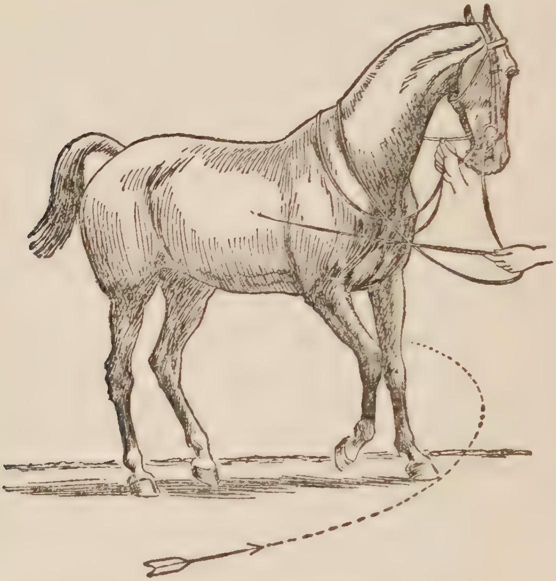

FIG. 62.

Beginning of the "Pivot on the haunches" from on foot. Notice the tip of the riding-whip pointing to Area 4 (see Fig. 41) so as to obtain the movement forward, which the horse has not yet obtained, his off (right) fore threatening to pass behind the other instead of in front of it.

of his forehand's weight, is supported mainly *by* his hindquarters; and more properly speaking *by his hocks.*

The old school of equitation—those prior to Baucher's time—taught that in order to pivot on the haunches the horse's weight had to be *thrown back on* his haunches—in other words, *on his hocks.* Ancient prints show that the medieval riders actually did this by the use of powerful and even cruel bits, to the curtailment of the animal's movement forward—which they had thereafter to obtain forcibly by means of cruel, butcher-like spurs—incidentally using up the unfortunate horse's hind legs prematurely.

We saw at pages 260–261 of *Principles of Equitation,* Chapter XIX, why it is inadvisable to throw the horse's weight back on his hocks, and how the horse reacts adversely—in righteous self-protection—when his weight is thus improperly distributed. Therefore, when seeking the pivot on the haunches, the horse's weight must *not be thrown back on to his hocks,* but *the hocks must be made to come further forward under him* than in normal conditions, in order to *sustain* a greater proportion of his forehand's weight than they otherwise do. It is the same thing in effect, but diametrically opposite in form; and the difference in the two manners, "throwing the weight back on the hocks," or "bringing the hocks under the weight," can be better appreciated by citing as example the difference between throwing a weight toward a person for him to catch while unprepared, or that person's preparing his arm, tensing his biceps, and generally bracing himself in expectation of the weight being thrown to him.

Therefore before the rider—whether on foot or on horseback—tries to make the horse move his forelegs around his hindquarters, he must see to it that the animal's hocks are brought sufficiently under him to sustain with ease that extra portion of his forehand's weight; and that they are brought under him in proportion as the pivoting is to be done, very slowly, slowly, or quickly, at the halt, the walk, the trot, or at the canter, and later, in high-school, "in" the canter, and "in" the "air" called "*passage*."

The more highly trained the horse, the less this condition requires attention from his rider, because he always has his hocks so well placed at every move he makes, and has such perfect control over each part of his body—exactly like a skillful dancer—that he can be made to do anything, including pivoting on the haunches at a moment's notice and at any gait—sometimes even without that moment's notice. This is especially so when he is ridden by an expert, *i.e.*, by a person who not only never destroys his equilibrium or ruffles his temper, but on the contrary, always helps him keep both perfectly level.

The horse's hindquarters having then to bear a greater proportion of his body's weight than normally, and his hocks having to be brought under him more than usual—whether from on foot or from on horseback—before the pivot on the haunches is attempted, it is first of all necessary for the rider (now working on foot) *to obtain the movement forward before attempting to make the animal's shoulders turn.*

Besides being absolutely necessary for the bringing of the hocks under, the movement forward is absolutely necessary in the pivot on the haunches; possibly more than in any other exercise that may be requested of the horse. It should then be developed in order that his shoulder may have complete freedom of action, and consequently that his forefeet may be able to cross one in front of the other: the right one over the left, when the horse is pivoting on the haunches to the left; and the left foot over the right when he is similarly pivoting to the right. This rule applies to all gaits, whether in low- or high-school; *excepting in the pivot on the haunches cantering*, when the "leading" foot must *always* lead. Therefore, when the horse pivots on the haunches at the canter, the crossing of the forefeet does not take place.

In order to obtain the pivot on the haunches from on foot, the horse being flat on the wall (preferably not far from a first corner)—the rider must place himself by the side of the animal's shoulder nearest the wall—that is, by the animal's *right* shoulder if he is to pivot on the haunches to the *left,* and vice versa, of course, when pivoting in the other direction. He will then distribute riding-whip and reins in his hands as for the pivot on the shoulders, Chapter IX, but instead of facing squarely toward the animal's hindquarters, he will face slightly more toward his neck. The next thing for him to do will be to obtain *a slight movement forward,* proportionate to the size of the part of the horse he wants to move, (Chapter X, page 157 of *Principles of Equitation*) and as this motion will be, *for the present,* only a *slight* movement of one of his hind feet, and a *more marked* movement of his right foreleg, it will be necessary for the rider to caress the horse with the whip on an Area which we will term 4 (*Fig. 41*) (area 3 having to be reserved for a use to be mentioned later). This whip caress will fulfill the purpose quite sufficiently, especially in the case of a docile and experienced horse, the only one which ought to be given a student to experiment on at this early stage of his equestrian career.

In the case of a green, or untrained horse, even if no more a colt, the first place to be touched with the whip should theoretically be Area 1, promptly followed by a touch on Area 2, equally followed—possibly not always —by a slight "sweep" on some portion of Area 3, before touching Area 4. (*See Fig. 41.*)

As the horse effects that slight movement forward—represented by the motion of the hind feet and forefeet —*and precisely while the right forefoot is up* (*Fig. 62*) the rider will make an opposition to the shoulder with the curb-rein closest to him (in this case the right), which causes this forefoot, instead of reaching the ground straight ahead of its original place—as it inevitably would without that rein opposition—to cross over the animal's left foreleg, then in support, and reach the ground on the other side (left) and to the front of the left forefoot (*Fig. 62-A*).

At this point, for a fraction of time—say a second—the horse therefore has his two forelegs crossed, the right over (in front of) the left, and as he cannot stay indefinitely thus, in fact cannot stand with front legs crossed longer than that second, he must move the left foreleg leftward and place it normally by the side of the right foreleg in order to re-establish his temporarily deranged equilibrium. This combined motion of the horse's two forefeet constitute one full step of pivot on the haunches (in this case to the left).

No hand action being necessary to make the direct foreleg (in this case the left) move into its regular position after having been crossed over by the right leg, none should be effected; and the hand should therefore be kept perfectly still at the place where it happened to find itself, therefore *sustained*, and, *unless the horse bears on it*, the rein in this case should be sustained without interfering with his mouth, *until* the right foreleg is again raised in response to another whip caress similar to the one already described (*Fig. 62*) *if this whip caress be necessary.*

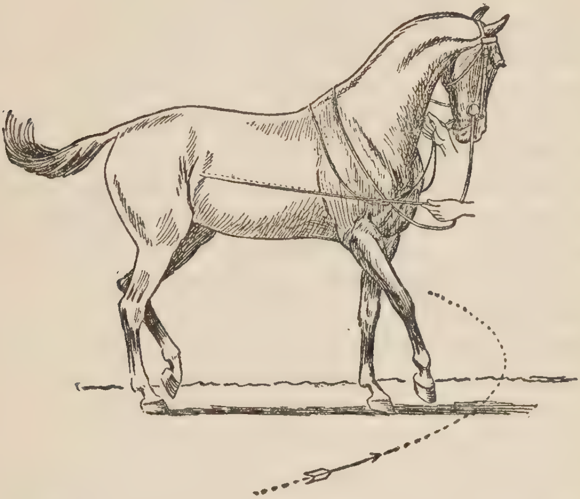

FIG. 62A.

Continuation of the "Pivot on the haunches." Notice that the movement forward is now present as shown by the increased hock action, and by the crossing of the off (right) fore clear over—in front of—the other one. Notice also the tip of the riding-whip carried between Areas 3 and 2—and to be oscillated between them—so as to ensure that the animal's hind-quarters will not get out of line, neither backwards nor sideways.

(*It is further to be noticed that the animal's head is flexed to the left—the side he is going to—towards which he is also looking, as should be, but rarely is, excepting when the handling is done by one who, if not an expert, at least "knows" and the subject is at a comparatively similar stage of training. A beginner must then not be astonished if his "anima vile" does not bear himself with the correctness portrayed in these two illustrations.*)

As there are many chances to one that the horse will not need another rein opposition in order to effect subsequent leg crossings, the rider's hand should be as prepared *not* to make any as it is to make one, or more, if necessary. And there being quite as many chances that the horse will offer to move the right foreleg again without a whip caress having to be resorted to, none should be made, just as the hand opposition was dispensed with when unnecessary. (It must be kept in mind that the horse under discussion is supposed to be an experienced animal, because a green horse offers oftener than not difficulties in the lifting and crossing of his forelegs which have to be overcome by other means than those described in this book.)

The action of opposition must not effect any backward traction on the rein because, if it did, it would act as a check on the lifted forefoot which then, instead of crossing over (in front of) the leg in support, would simply fall back on to the ground in its original place, thus precluding the possibility of *any* movement, much less a pivot on the haunches.

While in the opposition to the shoulders, the thumb pushes the animal's head to the other side—to the left in this case—the first and second fingers act on the other rein—in this case the left—in such a way as to attract the tip of the animal's nose to that side (*Fig. 48-A* only that in the case under discussion the horse is worked from the other side, the rider being then on the animal's right instead of on its left, as in this picture); this is perfectly correct, as the horse should always look (be flexed) to the side toward which he is going. There are, nevertheless, some exceptions to this rule, rarely applicable in the pivot on the haunches.

As the very fact of the repetition, and consequent cessation of these rein oppositions constitute a "give and take" of the most delicate sort, which ought to be executed, *when necessary,* with strict attention to making it coincide with the lifting of the animal's foreleg—in this case the right—the rider's wrist must be maintained always so pliable, and his whole arm so relaxed, that his fingers' or hand's motion never prevent, nor even curtail in the least, the horse's movement forward.

Better still, *the shorter the turn the greater the necessity for the movement forward,* and therefore, as the pivot on the haunches is the shortest possible turn the horse can make, he requires, in order to execute it properly, to have at his disposal the greatest possible facility for the movement forward. The rider's hand actions must consequently *meet the rule adequately,* and whenever the animal pivots on the haunches without the necessity of hand indications, the reins should be allowed to float.

Excepting in rare cases, when the horse is thoroughly well-ridden and unspoiled in his training at that particular moment, or on account of his being particularly well-balanced, etc., it usually occurs that after having executed two or three full steps in pivot on the haunches, the less well-conditioned animal's middle piece, and eventually his hindquarters (sometimes these without the middle piece being previously affected) get out of line, out of poise, or out of equilibrium, through incorrect muscular tension. When this takes place, the animal moves the affected parts of his body to the side whence his forelegs are moving—in this particular example, to the right. If he succeeds in doing so, the pivot on the haunches is of course annulled, and the reasons for which it may have been desired are invalidated.

To obviate this, as soon as the rider sees, or feels, the slightest tension manifesting itself along the horse's flank, he must act, as slightly as may *at first* be necessary, but promptly, yet without undue hurry or fluster, using the whip along the horse's side from Area 4 (*Fig. 62*) at which he first used it to obtain the pivot on the haunches through Area 3 to Area 2 (*Fig. 62-A*) or even to Area 1 (*Fig. 41*), if necessary to obtain more haunch flexibility through increase of movement forward (*Fig. 36*).

Area 3 will therefore be touched—more or less lightly *as necessary,* always beginning with a light touch—only if the middle piece stiffens; Area 2 if the haunches stiffen; finally Area 1 if the horse presents a more or less marked lack of movement forward.

As the horse yields to the action of the whip on any particular area, that action will be diminished, or suspended, and the whip therefore either taken off completely—an inch or so (not more) from the animal's skin—or moved, by slight, caressing actions to some other part of his body, independent of the areas, as for example the top of the saddle—thus determining continuous motion, but without the slightest hint of coercion, still less of brutality.

Nevertheless, if the haunches stiffen, and therefore, notwithstanding the use of the whip at Area 3—where it should usually touch very discreetly—it has to be used at Area 2, it will be proper to use it there with more determination because: first, it will have to overcome a heavier opposition offered by the horse; second, it will have to overcome a resistance offered by the horse against previous whip indications; and third, it will therefore not be a first touch. But, as in everything else, the rider must apply himself to literally *measure* and *weigh* each of his whip touches so nicely as to render them effective enough to overcome the animal's body resistance, yet not harsh enough to make him rush forward on the hand; especially not harsh enough to upset his temper. The flexibility of the whip-holding wrist, and the suppleness of that whole arm, must equal the suppleness and flexibility of the rein-controlling arm, in order that their respective actions *or inactions* may harmonize.

If, notwithstanding all precautions, the horse manifests more movement in the straight line than desired, and, consequently, if he pulls or bores, the necessary must be done, with both whip and hand, to overcome these adverse conditions. The whip must then remain immovable during a second or more, as may be required, at Area 1, or on top of the animal's rump, (rarely at any other point at which it may happen to find itself when that necessity arises); and simultaneously, if the horse pulls, the hand must be raised under the animal's jaw (*Fig. 47*), in order to obtain a flexion and a check on his movement forward by means of that flexion joined to the elevation of his head and neck (*Fig. 43*, Chapter V, page 116 of *Principles of Equitation*). If he bores, the fingers, or even the hand must make a tremolo, in all cases returning to passivity, as soon at the necessity for these different actions disappears.

It is perhaps needless to say that as the horse moves his shoulders towards the desired side—in this case to the left—the rider must walk towards them; because if he did not move from the spot on which he originally stood (near the wall) the tension he would inevitably make on the reins would cause the horse to stop, and therefore prevent him from pivoting on the haunches.

Meanwhile, the snaffle-rein—in this case the left—held, as prescribed in Chapter IX by the whip hand, should be so exactly measured as not to bear at all on the horse's mouth when not required, or to bear on it just enough to attract the tip of the animal's nose very slightly toward the side he is going (*Figs. 62 and 62-A*)—again in this case the left; by its acting thus lightly, and in harmony with the curb and whip (for the production of the movement forward), it will produce flexions of the jaw and neck.

The snaffle must, nevertheless, be held in readiness to act as a check on that (direct) shoulder—the left—in case for some reason or other (possibly too much haste in whip action, which students are so apt to indulge in) the horse were to move too quickly toward the side desired. When the snaffle-rein has to be used in such a contingency, it must be ready to pass from the slightest possible touch to a determined tension, according as the horse may threaten to move to the side more quickly than desired, or precipitately, or even violently. If, notwithstanding the snaffle-rein's action, the horse does this—which happens at times, especially with riders new to the work on foot—the requests for the pivot on the haunches must be suspended, the animal must be straightened out again—even to the extent of the rider's passing to the other side (toward the ring, in order to obtain the straightening out)—and the pivot on the haunches must be requested anew only when the animal again stands *quietly*, flat along the wall (on the original side from which he threw himself).

If the horse were to repeat this defense, the rider should not hesitate, when passing—quickly—to his other side—in this case to the left—to administer a slightly coercive cut with the whip between Areas 2 and 3, in order to make him throw back his body quickly, with a speed proportionate, if possible, to the manner he threw it off from the wall.

Moreover, *if rendered necessary* by his boldness, by repetition of the offense notwithstanding correct handling, by his temperamental exigencies, but especially by insistent repetitions of this defense, the rider must not hesitate to give him a slight yank of the curb, preferably downward, at any moment of the operation at which he may consider it may procure the best results. But he must pay strict attention that he does *not touch the mouth immediately after the yank, until the horse goes up to the bit again.*

This punishment with the curb—one of the *very rare* cases in which such a punishment is permissible—together with an adequate scolding will cause the horse to feel, as well as to understand, that he has misbehaved, and will even lead him to realize the extent or importance of his offense, if the rider has been tactful enough (we should say, has had enough judicial sense) properly to measure the punishment, yet not to abuse his power.

It goes without saying that as in all cases where punishment *of any kind* has to be resorted to, caresses and "making much of him"—including baby-talk, *especially* if the voice has also been used for scolding—must be *exaggeratedly* given to the horse, *disproportionately* to the offense, the punishment, or any other consideration, as soon as he becomes submissive and quiets down. In other words, the amount of reward must far exceed the amount of punishment. These tokens of approval *must* be repeated, though possibly with less exaggeration, after the horse has pivoted correctly on the haunches, *subsequently to misbehavior.* (*See* Chapter XXV on "Reward and Punishment" in *Principles of Equitation.*

Thus does a judicious trainer develop "conscience" in a horse; the knowledge of when he has done right, or wrong, and eventually the desire always to do the right thing, as much in order not to be coerced as to win favor.

The pivot on the haunches, like all other movements, must be executed at first very slowly and calmly—"from foot to foot" (otherwise—step by step), as it is only by observing this condition that both horse and rider will learn to perform it well . . . and eventually fast. Otherwise, they may do it fast, but rarely well.

On reaching the wall on the other hand—the wall then on the horse's left side—the rider will not stop the horse, but, on the contrary, will make him walk forward a few steps, obtaining—or at least trying to obtain—during those few steps of walk some flexions of the jaw by the combined and harmonized actions of the whip on Area 1, and of the curb; this done, he will then stop him *on a flexion,* by means of the whip immobilized on top of the rump (*Fig. 39-A*), *and no hand* unless absolutely necessary.

These few steps of walk and flexions are advisable—sometimes even necessary—in order to counteract the slightest tendency of backward movement that may appear, and to take off from the horse's hocks any vestige of over-weight that may have been displaced on to them for the pivot on the haunches, or during its execution, from the animal's forepart, all of which occurs especially when a horse is thus handled by an inexperienced rider.

When the horse is stopped, the rider will re-distribute reins and whip to the curb-holding hand as advised pages 86 and 87, and will pat the horse with the free hand (in this case the left) before transferring himself to the animal's other side, whence he will again make him pivot on the haunches, this time to the right; all conditions being necessarily reserved, for both horse and rider. (*See Fig. 40.*)

CHAPTER XVI

ARTISTIC USE OF THE AIDS

THE study of the preceding chapter, as well as of Chapter IX, Part II, will lead the reader to understand that just as different parts of the horse have to be touched by the whip in order to elicit responses from different portions of his body, and from his different limbs, so the action of the rider's legs must be felt at different parts of the animal's flanks, in order to make him execute different motions.

This will be still better realized from the study of the five subsequent chapters; but apart from the differentiation of "positions," there is another sort of differentiation which has never been satisfactorily treated, although some of the more serious writers on Equitation endeavored to impress on their readers the necessity for the delicacy—"artistry" is preferable—in the touches of the aids.

In consequence of that insufficiency of authoritative statement and demonstration, most riders past and present apply the leg aids according to their own individual definitions of "delicacy."

The result of this chaotic state of affairs was, and continues to be, puzzling to most of the riders, professional or amateur, who love our Art enough to wish always to express it correctly; this is because they have seen—and in many instances continue to see—that however much they apply themselves to harmonize, and actually do harmonize, *in regard to time,* the actions of their hands with those of their legs, the results they obtain are neither constantly uniform nor constantly satisfactory. In order to explain these failures, total or partial, they usually resort to specious arguments which on the face of them are at best excuses: that while hardly satisfactory to the listener—especially if he be also a horseman—are still less satisfactory to the propounders, whose inner consciences, whose better selves, accuse them of the involuntary frauds necessary for them to perpetrate in order to save their reputations.

Yet the fault is not theirs, as it can be laid, more or less directly, at the doors of the various Schools of Equitation, ancient as well as modern, in that they have given nothing but unsatisfactory, incomplete explanations, both in theory and in practice, regarding the different "modalities" in the use of the aids (legs) and regarding their harmonization with the modalities of the other factors which make for control and guidance of the horse. There having been no uniform standards or principles established, it was inevitable that the majority of riders should not correctly apprehend them; as a result they cannot exactly harmonize the application of the leg aids with the hands, and their efforts to do so are for the most part futile.

In horsemanship as a whole there are two principal factors; the horse and the man. The analysis of both, from the point of view of equitation, is being pursued both in *Principles of Equitation* and in *Advanced Equitation.*

In "Control and Guidance" there are four factors:

First: The Horse, considered only as the object of study.

Second: The Man, the subjective factor of study, but, relatively to the next two factors, unimportant.

Third: The Rider's "Aids."

Fourth: The Rider's "Hands."

So as to dismiss the factor "Man" as promptly as possible, we need only repeat that in order to fulfill satisfactorily the conditions for obtaining correct control and guidance, especially in advanced equitation, he must conform in the highest degree *possible for him* with the conditions for correct riding laid down in *Principles of Equitation,* and in this book.

Next, in order to dismiss the factor "Horse" as quickly as is compatible with clarity, the reader is merely invited to remember what is set forth in various parts of *Principles of Equitation,* namely, that horses, besides differing in conformation, differ also in temperament, sensitiveness, intelligence, and feelings. Further, that often the same horse, like some men—(not to mention the ladies!)—may present different moods at different times and under the influence of different circumstances. It even occurs that a horse will act from one moment to the next, quite differently, although under the same circumstances. For example, he may go past ten automobiles without paying them the least attention, yet shy, more or less violently, on meeting the eleventh!

If, therefore, the same modality—whatever that word may signify as yet to the reader—is used in the application of aids or hands, without any change that may have occurred in the animal's state of mind or feeling at that particular moment being taken into account by the rider, the results may be vexatious, to say the least; they might even be humiliating if the rider's horsemanship were at the time under scrutiny of a third party, depending also on the equestrian—or other—"status" of that person, for example if he were a great horseman or the Sovereign.

This constitutes a very puzzling problem, the constantly correct solution of which is well-nigh impossible for the average rider, especially when the animal's moods change rapidly, as occurs with certain horses, particularly the higher strung.

Nevertheless, this problem is usually of comparatively easy solution if only the rider applies himself to *begin* all leg actions with *the lightest possible touch,* albeit holding himself ready to respond *instantaneously* to the necessity for firmer, more energetic, rapid, or intense touches *that the horse may show to him.* He must consequently never act arbitrarily, but *allow the initiative of the horse to indicate* the amount of softness, vigor, energy, vivacity, or any other *qualities* of the aids, including among them strength, required to control and guide him—comparative strength, of course, because the horse cannot be conquered by sheer strength, being disproportionately stronger than any man.

Coming now to the factor that interests us principally at the present time, the aids, and putting aside for the present the question of the places (Areas) of action of the legs—which is to be treated more especially in subsequent chapters—we must now consider the different *qualities*—otherwise "modalities"—by which it is possible to render the aids promptly, clearly, and thoroughly comprehensible to the horse (especially when he is properly, *and logically,* trained).

While it is all very well to say that every action of the leg aids must be begun with the slightest possible touch, to do it is quite another matter, in most cases more difficult than to begin a hand action with the slightest possible touch.

First of all, as occurs with the hand, the expression "slightest possible touch of the legs" has a variety of significances, of grades, for different individuals, not only according to their strength, but also according to their nimbleness, although the latter quality can be increased and developed by means of the various leg exercises advocated in this book as well as in *Principles of Equitation.*

Next, to a greater degree than is the case with hand action, the accuracy of leg touch is more or less difficult in proportion as the rider's seat is elastically firm or not; because the slightest displacement of the seat changes not only the aim of the leg touch, by altering its position along the animal's flank, but the quality of its touch as well. This change occurs through the lower leg being rendered weightier, or stiffer whenever the rider places more pressure on the stirrup, or on the horse's sides, or involuntarily makes a sharp lower-leg move in order to regain his equilibrium; all of which, though incorrect, nevertheless takes place—of course, with a rider who is not all that he ought to be.

But excluding those adverse occurrences, and assuming therefore that the rider possesses every facility to dispose of his leg aids in the most correct manner and with the greatest accuracy, how is he supposed to do so when no Standard of Measurement, and no means of devising that measurement as exactly as such a thing can possibly be determined, have ever been offered to students, even tentatively?

Therefore, although an attempt to establish such a standard may seem preposterous after all the centuries in which equestrian literature has been produced without anything similar having been even hinted at by the innumerable authors who have written on the subject, the reader is asked indulgently to consider the following points.

Each different action of an aid, conveying a different meaning, a different message, to the horse, the two fundamental differences of manner in which the aid acts must first be determined.

These are, the *"pressure,"* and the *"repeated touch."*

They convey two distinct meanings, as anyone can ascertain by personal experiment, because pressure—friendly or otherwise—of a hand on the shoulder or on the arm expresses the desire to make us stop, or move slower—in a word, to detain us, which the person exercising it wishes to convey; while the repetition of more or less gentle taps, or pokes—also friendly or otherwise—expresses that person's desire to make us move on, more or less promptly, or more or less fast, according to the suddenness of the first touch, or the rapidity of the repetition. And if that person is unfriendly, or if he is a friend actuated by fear of an impending danger—as for example, of saving a companion from being run over by an onrushing automobile—then those taps or pokes, instead of being more or less gentle and measured, will be much more forcible, even violent.

The same thing then takes place between horse and rider—or at least, should take place between them—in order that their relations may be based on logic and common sense.

But while this *should* be so, it is too often unfortunately not so in fact, as the horse is frightened at the approach of the legs, either because of having been brutalized by their use—possibly by previous riders—or because of ignorance of their significance.

In both cases fright causes him to react according to his temperament, either by fighting because he is hysterical or furious from fear, or by becoming so dull, actually paralyzed with fear, that the rider has to use extra forcible appeals in order to obtain a response (and if he then uses the whip with anything like severity, the outcome will probably be a struggle).

Returning now to the explanation of the two *major* differences, pressure transmits to the horse a message of slowness, of delay, of repose, and if persisted in eventually produces—or at least suggests—immobility; while the repetition of touches conveys a meaning of motion, of activity, of hurry, and if exaggerated, may excite him into fury.

There are, of course, different degrees of leg touch which, either when using pressure or repetition, are to be applied or omitted—according to what is required of the horse, according to his resistance or obedience, and according to his temperament, his degree of training; and likewise according to his sensitiveness, not only in general, but to his degree of sensitiveness *at that particular second.*

In order now to offer a practical means of conveying to the reader's mind by graphic expression an appreciation as accurate as possible of what is meant by "different degrees of leg touch," we first picture the entire absence of touch of the leg by the dotted outline of the boot, as shown in *Fig. 63* on page 188.

Next, the "slightest possible touch in pressure" may be represented by outlining the back part of the boot by a very light line as shown in *Fig. 63-A,* page 188.

The rider, in producing this touch, would have to apply his leg to the animal's side literally with no more leg strength than would be necessary for him to make a very faint impression with his boot on a piece of paper placed on his mount's flank.

Next, according as the conditions offered by the horse vary with his submissiveness, resistance, and degree of training, the leg touch "in pressure" may be increased to a second, third or fourth or any possible degree of strength—represented by various outlines of the rider's boot (*Figs. 63-B, 63-C*).

Having thus graphically, though roughly, represented the touch of the leg aid in pressure, let us pass to the "repeated touch." It has more modes of expression than the former—more modalities let us say. First of all, it will be more or less slow, more or less nonchalant, if the motion desired from the horse be a quiet, slow one, or sometimes in case the animal is very sensitive to the legs, perhaps actually afraid of them, as many unfortunates are.

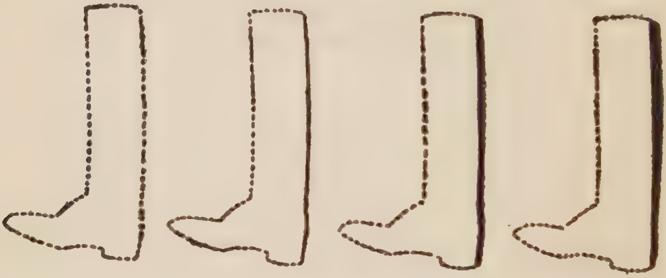

FIG. 63.

Leg at rest. *Leg pressure.*
(*a*) *Slight.* (*b*) *Stronger.* (*c*) *Very strong.*

This slow repetition of touch may be represented by a light wavy line, thus (*Fig. 64*).

If the motion desired is slow, but the horse is less sensitive or less submissive, then the repeated touch—as occurs in the pressure, may be increased to (*Fig. 64-A*) or more, or still more increased as indicated in any of the following repetitions shown (*Fig. 64-B*) according to the rider's judgment and common sense.

If the message to be conveyed to the horse is for the execution of a sharp, prompt, "movement," or "motion,"[1] then the repetition of leg touch may be represented by a sharper line at the back of the boot, as shown in *Fig. 65* on page 190.

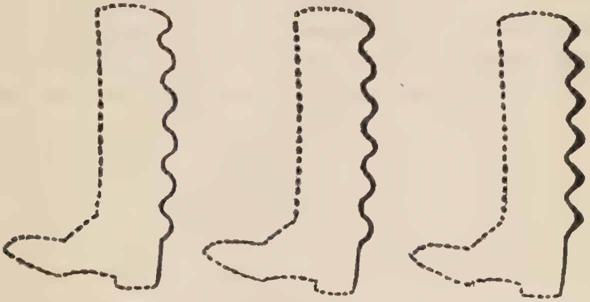

Fig. 64.
Repeated touch.
Slow. (*a*) *A Little faster.* (*b*) *Much faster.*

Just as greater emphasis can be employed in the use of the pressure, so increased emphasis can also be used by the intensified and accelerated repetition of leg touch, which may therefore be graphically represented by a more markedly sharp outline at the back of the boot, as in *Fig. 65-A*.

Passing now to the sharpest of repetitions, which has to be used either on an exceedingly dull or unwilling horse, or against a horse who defends himself and requires to be sent vigorously into the movement forward, or to be punished; in such a case the leg repetitions should not be small and delicate—because the unwilling, vicious, or even merely vitiated animal will mistake their delicacy for a sign of weakness, hesitancy, or perhaps even fear rather than of tact and kindness—consequently, in order that he may not be indulged in the idea that he has any superiority over his rider, the leg repetitions must be marked, even violent if necessary.

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[1] "Movement" and "motion" are in this sense two different things; the "movement" may be a pivot on the haunches, a circle, or a sharp turn—for the "Serpentine," let us say—while the "motion" may be the action of starting into the canter, or the development of increased vivacity in the trot, etc.

In that case they are properly represented by the sign (*Fig. 65-B*) which may be intensified to the extent necessary to conquer the horse, and to the degree compatible with the rider's security on horseback.

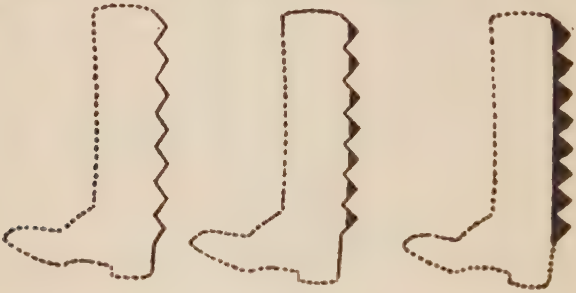

FIG. 65.
Repeated touch.
Sharp. (*a*) *Sharper.* (*b*) *Very sharp.*

This last point is one that must be taken into consideration, not only because a fall may hurt the man more or less seriously, but also because the horse, having succeeded while defending himself in throwing a rider, will be much more difficult to conquer, even possibly by an expert, than if he had not thrown that rider.

Nevertheless, as it occurs even with humans (of a lower order of intelligence, of course), a little bluff will often induce the horse to avoid fighting, because convinced that a rider of superior order is on his back, while delay in acting coercively may prove fatal. If, therefore, the horse shows a little hesitancy, a vigorous repetition of leg touch, even from a second-rate rider (not an absolute novice, of course) will carry the day as might not or possibly would not occur if the animal had a chance to start misbehaving; because he would have then a chance to ascertain, at his very first bound, the lack of firmness of the rider's seat, and possibly also some other of his shortcomings, in which case the horse will certainly not desist from defending himself.

A variety of combinations of pressure and repetition is furthermore possible with the legs used separately or simultaneously, as for example: the upper part of the leg (below the knee) may press, and the lower part (say, below the calf) repeat; or one leg may press above and repeat below, either while the other remains inoperative, or while it is pressing from top to bottom (from under the knee to the heel), or repeating from top to bottom; they may also exchange pressures and repetitions from one to the other, and so forth.

Besides which there is, of course, the shifting of leg action, whether pressure or repetition, from one Area of the horse's flank to another; not to mention the use of the spur. The reasons for the application or omission of those different actions of the aids, and the reasons for their harmonization with the actions or inactions of the hands, will be explained in ensuing chapters.

CHAPTER XVII

PIVOT ON THE HAUNCHES MOUNTED

WITH the knowledge acquired of the handling of the riding whip (Chapter IX); of the different lines of action of the reins (Chapter X); and of the Artistic Use of the Aids, explained in the preceding chapter, the reader-rider will have a better idea of the employment of the different aids and combinations of aids necessary to obtain the pivot on the haunches from on horseback, than he could be expected to possess without that knowledge.

For the pivot on the haunches is the most difficult of low-school movements, and because of that, very few riders, even among the best—at least in New York City—attempt it and fewer can do it correctly; therefore, all sharp turnings, whether in polo playing, or while showing horses (for sale purposes) are done, with very few exceptions indeed—on the shoulders.

In order that the student may learn promptly to do it correctly—as in him lies, of course—it is advisable that, just as in the case of the pivot on the shoulders (Chapter XI), a third party on foot have at first entire control over his mount; he should then be directed merely to sit still and relax, without doing anything with either hands or legs until, after a few such pivots, he has overcome any little incorrectness in seat or torso carriage which the novelty of the movement may have determined in him—as it usually does. Just as it occurs that on the first pivots on the shoulders the rider's direct shoulder rises—the one towards which the horse moves the hindquarters—so in the first pivot on the haunches the same shoulder also has a slight tendency to rise. Furthermore, for some inexplicable reason, most students, if not

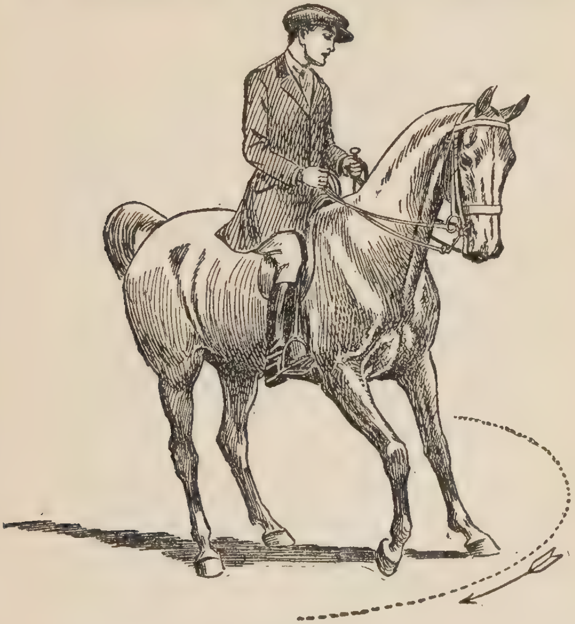

FIG. 66.

Rider—and horse—pivoting on the haunches incorrectly. Notice: seat slightly raised from the saddle; right shoulder—towards which the pvioting is executed—higher than the left, with the consequent bend on the hip to the left; sight directed to the left, whence the horse is coming, instead of being directed to the right where he is going; awkward position of hands and arms; lack of movement forward in the horse as shown by the heaviness of his hind action and the dragging of his forefeet.

all of them, have a tendency to lift the seat off the saddle when pivoting on the haunches, and to sit on the crotch more than they ought to, which gives them a queer-looking position (*Fig. 66*). This position besides being queer, besides the disadvantage of rendering the rider stiff and causing him to lose the proper control of the delicacy of his aids in proportion to the degree of his stiffness, has the further and, in this case, the greater disadvantage of burdening the animal's shoulders with an increased weight.

Now, as in order for the horse to be able to move the shoulders laterally with the greatest possible facility—and with nimbleness if the pivot has to be effected with any degree of rapidity, as in polo playing, for example—it is essential that these parts of the horse's body be relieved of every particle of weight which it may be possible to transfer away from them. It is therefore absolutely necessary that, instead of sitting as awkwardly as depicted (*Fig. 66*), the rider leans the shoulders more or less exaggeratedly backward simultaneously with the giving of the aid indications for the movement—or even a second before giving those indications (*Fig. 67*). As soon as this difficulty is conquered—which will take place immediately if the advices given in *Principles of Equitation* concerning the suppling of the torso and the proper distribution of weight have been conscientiously followed, and that consequently sectional control of the different parts of the body has become easy—the student's attention will be called to the change of Areas in which the riding-whip in the hand of the third party on foot is used.

The attention of the novice rider should be especially called to the circumstance that, in distinction to the pivot on the *shoulders* the horse does not move the hindquarters around the front feet, but moves the front feet around the hindquarters, which difference constitutes the pivot on the *haunches*. This may seem childish to the reader, but it is, nevertheless, of daily necessity because even the most intelligent and attentive pupils will mistake one sort of pivot for the other, from on horseback, although they may distinguish it perfectly well from on foot, and will make the mistake during a certain space

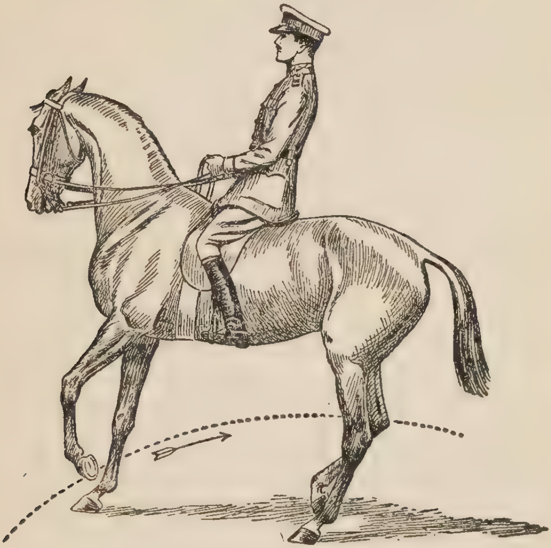

FIG. 67.

Rider—and horse—pivoting on the haunches correctly. Notice: seat well down in the saddle; torso flexible though perfectly erect; working leg carried backward (and mobile); hands and arms correctly placed; sight, of both rider and horse, correctly directed—to the side the pivot is being executed; fine movement forward as shown by the springy action all around. (The horse is not on his hocks, although the hocks are under him.)

of time, the length of which bears no relation to the degree of their intelligence, attention, learning, or any other qualification.

It is simply a fact.

The first of those two points—correct position of the torso being elucidated (which may be produced in the first lesson)—the second, the mistake in nomenclature, being for the moment left to take care of itself—the rider will then be made to use the lower aids in order to obtain the pivot on the haunches, the person on foot continuing to control the animal's forepart by means of the reins. On the first trials the latter should also keep the riding-whip in readiness to co-operate if required with the student's leg indications, which will, of necessity, be crude, and ineffective. At least, they usually are.

Usually, because the student does not appreciate the horse's sensitiveness as much as he should, and therefore improperly measuring his leg actions, causes an involuntary and too vigorous side-thrust—mostly of the haunches—which it will then be the duty of the person on foot to counteract, by replacing the horse in his original position (flat on the wall), in order to have the rider and horse start all over again, if not correctly this time, at least as near correctly as possible.

When beginning to use the aids thus, the rider must first of all obtain a very slight movement forward—even if of only one of the animal's feet—and to that effect he must therefore very gently move *both his* legs simultaneously (*Figs. 63, 63-A* or *63-B* according to the horse's responsiveness). As the horse responds, the person on foot will, of course, give the necessary rein indication of opposition to the shoulders (pages 118 and 119) while the rider will simultaneously move the opposite "leg"—the working leg (that is, the one on the side on which is the person on foot) near the girths (at a point corresponding nearly with Area 4. (See page 90). As the horse moves his shoulders to the side, the rider will gradually displace the active leg farther and farther backward (Area 3), along the animal's flank in such a wise that when the pirouette is ended and the horse therefore reaches flat on the wall, the rider's heel will find itself as far back—near the stifle—as it can reach, corresponding—lineally—with Area 2.

Thereupon, the horse being unable to go farther—because of the wall—and having been stopped after having been made to take a step or two forward—as explained later—the rider will immediately bring back the active leg to the position at rest (*Fig. 7,* page 7 and *Fig. 14,* page 17 of *Principle of Equitation*).

From beginning to end of the pivot on the haunches, the rider must pay strict attention, not only to use the slightest possible touch at the first leg indications he makes, but also to use the same sort of touch at each leg displacement. He must do this *unless* the horse offers body resistance to the turning desired of him, and therefore threatens, while turning the shoulders to the desired side (to the right, let us say), to throw the hindquarters to the left, consequently toward the side of the person on foot. (Any mouth resistance the horse may offer, which he usually does in such cases, will be attended to by the person on foot.)

And precisely here is where the novice rider must begin to learn to use the aids with the tact and discretion necessary to obtain a correct pivot on the haunches from his mount. Therefore, if in consequence of the first indications from both leg and hands—the hand indications being now furnished by the person on foot, but later by the rider—the horse pivots on the haunches from start to finish without committing the slightest mistake or offering the least resistance; the leg while continuing to move backward (as in the preceding paragraph), not only in conformity with theory, but also in order that it be ready to counteract immediately the slightest haunch resistance the horse may offer at any fraction of a second during the pivot, must nevertheless *not influence the horse at all if he does not require it.* But when necessary—that is, if the horse offers a body resistance, then the rider must use this aid with the modality necessary to overcome that more or less temporary resistance. He must consequently use the leg aid with pressure or repeated touch, and employ the vigor, or the energy, or the delicacy, or the determination, or the rapidity of repetition that may be necessary to conquer that resistance, which in this case is, let us say, the thrust of the haunch inward, *i.e.,* towards the man on foot. It goes without saying that as that body resistance subsides the action of the aid must proportionately diminish, or even cease completely, although the leg *must continue to move backward,* as already advised, *until the pirouette is ended.*

But while this working—opposite—leg is acting, whether actively or passively, it must not involve any other part of the rider's body, especially not the other leg, the direct leg, which *in theory* remains immovable. *In practice* though, this direct leg has to move also, for the following reasons: it often occurs that either because the opposite leg has been used too much, or the horse has been too previous, or for some other reason, he displaces the haunches, more or less simultaneously with the shoulders, toward the center of the ring; this renders the pivoting faulty, because the haunches then tending to precede the shoulders, the beginning of a pivot on the *shoulders* is indicated instead of a pivot on the *haunches.* In view of this error the rider's direct leg—in this case the right—must act in such a manner as to correct it; it must therefore be promptly slipped backward (back of the girths and if necessary as far back as the stifle) and made to act according to circumstances, either by pressure or repeated touch; consequently with the required modality, but no other.

The difference in the modality of the leg touch is indicated by the modality of the defense—in this case, the side-thrust of the haunches. To illustrate: If the horse leans more or less heavily against the leg, its repelling action must be by repeated touch. If, on the contrary, the horse thrusts the haunch actively towards the side, then the leg must act more by pressure than by repeated touch; or by pressure at top, and repeated touch at bottom; or again by pressure from end to end, as explained on page 191 and as the case may require.

But whichever modality be employed, the direct leg action must not be too vigorous—because if it is, and if after its action the opposite leg is again resorted to in order to obtain the correct continuation of the pivot on the haunches, the horse, especially if high-strung, or nervous for the time being, may get confused in his mind—which will eventually render matters worse.

Although this confusion of mind is not apt to occur with the sort of horse that will, or at least should, be given to the student to experiment on, and although the advice consequent to its occurrence pertains more to the domain of training than of pure riding, it has been deemed proper to include it here, because it is advisable for the student to know how to act with the direct leg if such a defense were offered by some other horse, in which case he might be puzzled as to what to do.

In such a case it is then better to replace the horse, as soon as possible, flat along the wall, by means of the direct leg, acting at that moment as an opposite leg and after having kept him standing still there for a couple of minutes, so that he may collect his thoughts and calm down, make him resume the original pivot on the haunches *as quietly as possible.*

While the horse is standing, the person on foot should call the rider's attention to the reasons for which the animal may have thus acted incorrectly, so that the rider may adjust any irregularities—especially of leg touch, which he himself may have committed. When pivoting is resumed, the person on foot will take the necessary hand precautions to prevent the horse from repeating his mistake. This he will do either by lifting the curb in order to obtain a more complete flexion, or by increasing the tension on the direct snaffle-rein—in this case the right—held by his right hand, or by making a little tremolo, or even by administering a *very* slight yank, just when he feels that the horse is about to thrust the haunch sideways.

Another circumstance when the direct leg is to be used during the pivot on the haunches is if the horse manifests a little backward movement at any moment of its execution. This occurs either because the horse being lazy does not give himself the trouble to go up to the bit and considers that if he rotates the front feet around the hind ones he has done all that could be desired of him; or because, not having developed enough balance, precisely through lack of sufficient movement forward at the beginning of the pivot on the haunches, he cannot regain movement forward without the necessary urge of the direct leg; or because the rider's hand has produced a little too much rein tension, and thus diminished or even annulled the movement forward. In such a case, whatever may have been the cause of the backward movement, the direct leg must act by repeated touch, *sedulously avoiding pressure,* but it must act *near the girth,* or at most slightly back of it, for if it were to reach farther back (toward the stifle) the horse might mistake, or feign to mistake it for an indication to move the haunches against the opposite leg, which, as comprehensible, would confuse matters considerably.

When used so as to regain the movement forward, the direct leg must act with the delicacy or determination, the energy or the strength, necessary to *obtain* the movement forward absolutely; regardless of the manner in which the opposite leg may be acting at that particular second, and of the manner in which it may continue to act, until the completion of the pivot on the haunches. For it happens at times that the horse yields the haunches very easily to the opposite leg, yet has a marked movement backward; in this case, while the opposite leg must touch very delicately (*Fig. 63*) if at all—although it be held nearly as far back as the stifle—the direct leg may have to tap pretty energetically close to the girths in order to obtain the movement forward, which *must* be obtained. Sometimes both legs have to be used with identical vigor, notwithstanding that the horse be pivoting. But this is rare.

It is especially advisable that when such an occurrence (lack of movement forward) has taken place, the horse must not be allowed to stop on the completion of the pivot on the haunches, *i.e.,* when he reaches flat along the wall, but be made to walk—possibly to jog, or even to trot—in order that he go *unerringly* up to his bit, thus yielding a flexion and probably reaching a certain amount of collection.

It goes without saying that the direct leg action—or any other action for the matter of that—must be mollified, suspended, or even completely ceased, as soon as the horse yields to it, but must be instantaneously renewed when again found necessary. Furthermore, it is equally plain that the pivot on the haunches must be executed from right to left, and then from left to right, of course, by reversed means of action.

When the student-rider begins to acquire a *fair* idea of the use of his lower aids in obtaining the pivot on the haunches, he will be given the reins in order to learn to guide and control the animal's shoulders in that movement, which up to now has been effected exclusively by the person on foot. He need not be *perfect* in the use of his lower aids before learning to use his hands, because perfection will be reached only after a certain length of time; awaiting it before passing to the next step would then simply mean useless delay.

Nevertheless, the first time, or times he is permitted the use of the reins in the pivot on the haunches, the student-rider will be allowed only the snaffle-reins, the curb-reins still remaining in charge of the person on foot, for the purpose of seconding or of correcting his efforts.

First of all, keeping in mind the absolute necessity for the movement forward, the special necessity for the elevation of the forehand required for the pivot on the haunches, and the omnipresent necessity for *beginning all hand actions with the slightest possible touch,* to which latter heavenly attribute he should resort whenever possible—the rider will first use *both* legs for the producing of the initial movement forward, and will simultaneously elevate the hands lightly, thereby also elevating the horse's head if necessary, and possible. The horse then goes forward so as to feel the snaffle, incidentally also the curb—at present held by the person on foot, later by the rider—and will flex, or at least *may* flex, if he be in a proper condition of training.

Whether the horse has flexed or not and while the movement forward is in process of accomplishment, and while the horse's opposite forefoot is up—in this case let us say the left—the rider will make, preferably simultaneously with the action of his opposite leg (the left in this example, of course) a *slight* opposition to the shoulder with the left snaffle-rein; also obtaining a direct flexion with the right snaffle-rein, which will then be attracting the animal's nose to the side to which it is intended that he should turn. The rein opposition to the shoulder executed at the precise instant in which the opposite foreleg—the left in this case—is lifted, will cause it to cross over (in front of) the right one, then in support (*Fig. 67*), and, therefore, to execute the first phase of the pivot on the haunches to the right.

If, either in consequence of these first rein indications, or in consequence of the lower aid's action, the horse continues pivoting without more ado—a very rare occurrence excepting in the case of a finished horse, ridden by an expert, especially his own trainer—*no further hand action must be offered.*

But while the rein will thus remain inoperative—just as the legs will also be maintained inoperative, according to the advice given in the last paragraph of page 197, all the aids must be kept in readiness to act according to necessity.

This necessity may arise from one of the following:

(*a*) Either the horse ceases pivoting because of not receiving any indication, when the remedy is obviously that of resuming leg and hand action; or

(*b*) He offers some mouth resistance—pull or bore—for which the remedy is to obtain a flexion, preferably by the rein on which the horse pulls the most, or to effect a tremolo (followed by a flexion) preferably by the rein on which he bores the most; or

(*c*) He will throw the shoulders too fast toward the side he is desired to go, against which a sustaining of the direct rein should be effected (in this case the right) in order to restrain the right shoulder.

This later is the first case presented to the rider's observation in which he is advised actually to oppose the very movement that he has developed, and that he nevertheless wishes his mount to continue; but *at the present stage of his learning,* this is *about* the only means at his disposal, whereby he can regulate the pivot on the haunches and prevent it from degenerating, sooner or later, into some irregular rush, or wild jump aside, according to the horse's temperament, and possibly according to his own unco-ordinated hand or leg actions.

If, possibly in consequence of a little too active an opposite leg action—or for any other reason—the horse thrusts the haunch a little too far toward the side to which he is being induced to go—to the right in this case—then a more or less discreet opposition to the haunches is the thing to do, by means of the direct rein (the right in our example) simultaneously, of course, with a slight diminution of the opposite (left) leg's action, especially *if* this leg aid has been the cause of the haunch's exaggerated advance. It may even be necessary to use, more or less temporarily, a slight action of the direct leg (the right), either to stop the erring haunch's motion until the shoulder has overtaken it, or, *in extreme cases,* to cause it to return to position, therefore, actually to push it to the left by means of the direct leg, while the shoulders are continuing to move to the right (last paragraph of page 198 and also second paragraph of page 199.)

In such a contingency the direct rein will also be acting simultaneously as an opposite one, because while obtaining the flexion of the jaw to the right, it is also opposing the right haunch's exaggerated motion. This complex action will represent the first case offered to the rider's observation in which *one rein fulfills two absolutely different missions at one and the same time.* And as meanwhile the real or active opposite rein—(the left in this case)—will be working on the left side of the animal's neck (*Fig. 46-A*) in order to maintain, or perhaps even increase the motion of his shoulders to the right, even when the opposite leg has, or may have, suspended its action (so as not to push the haunches too actively to the side to which it is nevertheless intended they should go), the rider will see that it is thus possible simultaneously to effect *three* absolutely distinct actions with only *two* reins. And if he were to have to overcome a little boring by means of this rein—which is not of uncommon occurrence when the preceding circumstances present themselves—then he would simultaneously effect *four* different actions by means of these *two* reins.

If, on the other hand, he were not to act in this manner—which will probably seem rather complicated to the reader, but becomes increasingly clear and simple to the rider when put into practice—the haunches being uncontrolled, moving therefore faster and faster, and consequently gaining ground over the line of the shoulders, this movement which commenced as a pivot on the haunches would eventually resolve itself into a pivot on the shoulders. While this will seem of very slight importance to the uninitiated—as it might in fact be if occurring only once in consequence of a simple misunderstanding between man and horse—it would, if allowed to pass unnoticed, eventually develop into a defense which then would be difficult to correct in proportion to the frequency with which it had been overlooked.

On reaching the end of the pivot at the wall and making the horse move forward (at the walk) a full step, or more, according as the horse may have maintained, or not, the movement forward, the rider will obtain a flexion by means of the tension and elevation of the snaffle-reins against which the action of his lower aids will have made his mount go, therefore by reason of the movement forward.

He will thus be in a better position than otherwise to make the horse pivot on the haunches immediately in the reverse direction because the movement forward, the flexion, and some degree of collection, having already been obtained, the animal's haunches will be brought under him and he will thus be able to promptly pivot on them in the other direction, if desired to do so.

(It should not be necessary to say that the pivots on the haunches, like all other movements, should be practiced alternately, from left to right and from right to left, repeating preferably the side found the most difficult by the rider until he finds it as easy to do as the other.)

As soon as the rider has gained a fair idea of how to guide the horse's forepart in the pivot on the haunches by means of the snaffle-reins, he must apply himself to try the same thing by means of the curb-reins also—and incidentally he must carry the whip.

When the horse happens to offer the resistances previously mentioned, the rider should use the whip—behind the thigh, of course, for reasons explained on page 325 of *Principles of Equitation*—and under those circumstances he must use it in order to avoid effecting too many, possibly harsh, opposite rein actions—especially when they require to be complicated by direct actions with that same rein. Later on, in fact very much later, when he will have learned how to use the spurs (which should adorn his heels *only* when he has reached *really advanced* horsemanship), the whip then supplementing the use of the leg, will enable him to act still more discreetly and tactfully with the spurs; the wrong use and abuse of which are the causes of many troubles, and of not a few vicious horses.

When the rider has learned to use the reins with discretion for obtaining the pivot on the haunches, it will be advisable for him to familiarize himself with their use in the third position (Soldiers' or German *Fig. 52*)—as explained in Chapter XIII; because he will find that the separate snaffle-rein will enable him to effect the complex action of direct and opposite simultaneously, in case the haunch does not readily move to the right, very much better than does the second elementary (English) position of reins; he will then be able to effect the direct action with the right curb-rein, and the opposite action with the separate snaffle-rein.

If the haunch offends in the pivot to the left, it *may* be advisable for the rider to carry the reins in the fourth position (which, as explained in Chapter XIII is the reverse of the third position), but as this position is awkward, excepting for the rider whose technique in fingering is either extremely good by nature, or has become so in consequence of insistent practice, this position of reins should not be expected from a student-rider; nor can its use by the latter be expected to give very good results.

The student-rider should also seize the opportunity offered in learning the pirouettes, to begin using the whip with the left hand, which he will find easy especially if, as is to be hoped, he has applied himself to carry it in either hand indifferently, under other circumstances, in which case he will be in a position to handle it to better advantage, as explained in the following chapter.

CHAPTER XVIII

USE OF THE WHIP ON HORSEBACK

As hinted in the preceding chapter, the riding-whip must be principally considered in the light of an assistant to the leg, and it should consequently be used *only* when the leg has failed to obtain to entire satisfaction the purpose for which it had been used. This is the time when the whip acts practically as an aid, and, therefore, *not* as a means of correction, because when it is required for the latter purpose, its coincidence with the action of the leg is of secondary importance, its principal *raison d'être* then being to punish. But the necessities for its being used to punish, as in *Fig. 70* of *Principles of Equitation,* are exceedingly few and far between for the student-rider—and will be rare even for the rider who is advanced enough to train horses.

In the use of the whip for ordinary purposes, the rider will have only to keep in mind that the horse—especially if high-strung or ticklish—dislikes, and therefore may defend himself against, the whip that tickles him; or in other words, against the whip that touches him in an indeterminate, indistinct, undecided way, the action of which he can give no meaning to, nor ascribe any reason for. But even the high-strung and ticklish horse, *if* properly trained of course, will submissively accept properly given, intelligent, reasonable, or logical indications of the whip, especially if they are applied in correct measure, in due time, and in connection with the actions of the rider's leg—or legs—and therefore as assisting or supplementing the leg actions. This will especially be the case if the rider does not have a background of ill-feeling behind the whip action, which he must strenuously avoid, as ill-temper, or even irritation or impatience, is fatal to good relations with the mount.

Again, many horses who will be frightened by a whip constantly waving by their side—in full view of their eye (usually the right)—and constantly threatening them, will accept it with placidity if carried close to them, even if touching them; it will therefore be advisable for the rider, especially if a student, to inform himself, before mounting a strange horse, to what extent he accepts the whip; because failing to do so, he may undergo a very unenjoyable, though possibly a more or less exciting experience.

A gentlemanly, well-trained horse, however, high-strung and ticklish he may be by nature, will accept the whip's touch when given under the conditions enumerated in this chapter, especially if the rider applies it with the discretion with which he has been advised to use it in the "Work on Foot," Chapters IX, XV, and XIX, as also in the chapter following this one.

He must also bear in mind that, even when its use is necessary, the whip must not be rapidly and repeatedly "flicked" to the horse's side, and immediately taken off as the animal lifts a hind foot in response to it, as this would encourage him to lift the foot a little higher, or a little more sharply, in order to get rid of the whip; if the flicking policy were continued it would eventually induce him—actually teach him if he does not yet know how—to kick out, or up, whenever the whip touched him. In extreme cases horses kick at the mere sight of the whip in the rider's hand.

This undesirable result may have disagreeable consequences for the rider, and still more disagreeable consequences for persons or horses who may find themselves within range of the heels. Therefore, in the rare cases when the whip has to be used, even ever so lightly, otherwise than as an assistant to the leg, it must be made to rest a second or so on the horse after its tap or touch. The rider's legs must then also be kept in readiness to be used with the decision, energy, determination, or vigor necessary to obtain a movement forward marked enough to nullify the possibility of the kick.

When the use of the whip is deemed necessary, or in preparation for its use, or even at the moment it is used—the necessity for which sometimes offers itself so suddenly that no time is left for preparation of any sort—the horse's head must be kept high, or if it happens to be somewhat low at the time, it must be raised. This must be done in order that he may be able easily to develop the movement forward in response to the whip cut, and to develop it without kicking, as an elevated position of the head and neck renders it difficult for a horse to kick—unless he is a very clever professional kicker.

But the rider must pay strict attention not to pull backward on the reins while lifting the animal's head, and especially not to *clutch* or jerk at them when applying the whip; because either action inevitably checks the movement forward, and the repetition of this check—especially when effected by the clutch or jerk—would finally teach the horse to stop and kick at the touch of the whip, instead of going forward; which is one of the very worst, and when fully developed, one of the most dangerous, forms of defense.

CHAPTER XIX

WORK ON FOOT WITH THE WHIP—SIDE-STEPPING

V

Now that the rider has absorbed the three first phases of the work on foot with the whip, and learned to obtain the pivot on the shoulders, (the *pirouette renversée*), and the pivot on the haunches, (the *pirouette ordinaire*), he will be better able to adapt himself to this fourth phase of the work on foot with the whip, even though it is much more advanced.

As a matter of fact, when we include the part of it explained in this present chapter, it is as a whole so advanced, and considered so difficult of explanation that most riding teachers avoid including it in the curriculum of their instruction, with the result that too small a minority of riders, especially in the United States, are informed concerning it and its immediate and direct sequel: side stepping. The majority are consequently ignorant of its very existence.

The latter are consequently deprived, not only of the means for easy control that it affords, not only of the vast improvement in deportment, gaits, and looks it produces in horse and in rider as a consequence of the general flexibility and dexterity that it furnishes to both, but they are also, and especially, deprived of the gratification it affords man to develop those movements, to cause those improvements, and therefore actually to Create.

Of course, that this joy of creating is not, and cannot possibly be, tasted to its full extent by the student-rider, who is now learning only to handle an already trained horse; but by patiently following these studies he will eventually find himself in a position to relish completely the joy of creation when he can subsequently go into the art of training. He will nevertheless have a foretaste of it during this preparatory stage; and if he be endowed with a genuine love for the horse, man's noblest and gentlest friend and servant in all the animal kingdom, as well as with an appreciation of Art—any Art; whether Music, Painting, Sculpture, Literature, Medicine, or even the Law (which is an Art when exercised in its higher and nobler forms, for the good of humanity, the enforcement of justice, or the protection of the innocent)—he will not willingly stop at this point of learning, but will wish to progress into the higher forms of the Science and Art of Equitation, as most of the author's pupils thus gifted have done.

Returning now to the subject matter of this chapter—the rider will make ready to handle the horse exactly as he did when preparing to obtain the pivots on the shoulders and on the haunches from on foot, Chapters IX and XV.

Having the horse then flat on the wall going to the left (let us say)—consequently with the wall on the animal's right side and the man on the left—the rider will now commence to obtain a greater degree of flexibility in the horse's whole body than before, by the extension of the flexion from the jaw to the crest, from the crest to the neck, and from there along the animal's back up to and including his tail (which then becomes also more mobile).

When obtainable (because some old and ill-handled horses have become so stiff that they cannot reach such a point), this end is attained by the use of more or less light touches of the whip practically on top of the rump (*Fig. 36*) simultaneously with a more marked insistence on a *more complete flexion* of the jaw than heretofore sought, and possibly obtained by more marked hand actions, *although this must not involve strength unless the horse offers it.*

The words "more complete flexion" do not mean that the animal's mouth is to be opened much wider—although the flexibility and consequent opening of the mouth should be easier—but mean that the flexion having become easier, and extending itself to influencing the jugular portion of the neck, its flexing and therefore lightening results will spread higher into the cervical part of the neck and cause the proper conformation or carriage of the crest, which is then a proof of the animal's flexibility.

A digression must now be made to explain the deportment, position, or carriage that should always be sought in order that the horse shall constantly bear himself in such a way as to diminish the strain of his own motions on his limbs, as explained in Chapter VI of this book.

To secure this desirable end, it is necessary that his center of gravity be always placed—or at least easily replaced—in such a point of his body as to enable his center of propulsion always to be in close connection with it; therefore, to maintain constant *collection,* the effort for which should be imperceptible either because of its having become second nature to the well-trained horse or inherent in the nature of the well-conformed one. Looking at this problem from another angle, one may say that in order to insure the animal's feet always coming to the ground lightly, because springily, it is necessary that the animal's hind legs and haunches be always under him—or at least easily brought there—and that his forepart be always carried high—or at least easily so replaced—in other words that he be always in Balance, or at least easily replaceable in Balance, whenever he happens to get out of it (*Figs. 33, 36, and 67* . . .; and *Figs. 26, 28, 54, 59, 75 and 76* of *Principles of Equitation.*)

Balance, as already stated, is nothing more or less than *the proper distribution of weight at any given time,* as anyone who has amused himself by balancing some object on a billiard cue, or even on his finger, is perfectly aware of.

Balance results from lightness, as it is comprehensible that anything which is heavier than, or too heavy for, its support, cannot be balanced, or even carried as easily, if at all, as can the same object lightened; and if its carriage is insisted upon under those adverse conditions its supports—in this case the horse's legs—are bound to give way sooner than they otherwise would.

Lightness results from flexibility, as anything that is rigid is less light on its support than the same thing made flexible (page 14 of *Principles of Equitation*). Since flexibility results from co-ordinated motion, it is logical that in order to have a balanced horse, his lightness must be obtained by flexions, not of his jaw only but of his whole body (*Figs. 33, 36,* and *67* . . .; and *Figs. 26, 28, 54, 59, 75 and 76* of *Principles of Equitation*). Anyone can convince himself of this by stiffening a limb, then relaxing it, and finally submitting it to co-ordinated exercises, so as to ascertain under which of those three conditions his limb is lighter and more completely at his disposal.

Just as the flexion of his mouth could not have been obtained from the horse without his jaw having been moved *in a co-ordinated manner* so his body cannot be *lightened* without its being *flexed,* and it cannot be *flexed* without pivots and side-stepping, unless the horse be naturally flexible as the one in *Fig. 19,* page 42.

There is no evading that.

Light touches—or if necessary even taps—of the whip *on the animal's rump, proportionate* (*in degree or in repetition*) *to the movement desired of him*—and, of course, to his other qualifications, natural or acquired—will insure motion of his hindquarters first; these being the propellers of his body and the inciters of motion *in his center of propulsion,* the section of his body in which that center happens to find itself at the moment, will move forward, and will therefore cause the remainder—the forepart—of his body to move also. If, at this juncture, the animal's forepart were not placed under control, its movement would be unco-ordinated with that of the hindquarters. Then the animal would press forward, more or less fast, and increasing in this line of action he would eventually move more or less wildly, until he eventually became uncontrollable or at least unrestrained and awkward.

But if, on the contrary, the forepart is lightened in consequence of the jaw's flexibility being extended (as stated in the ninth paragraph of this chapter) to the top of the neck, the latter will rise (or at least tend to rise)—as any sufficiently light object rises—and its elevation joined to its flexibility causing the part of the animal's body closest to it to rise also, his shoulders become lighter because of their rising in response to the combination of lightening actions or influences.

Therefore, the movement forward caused by the use of the whip on the rump not having been allowed to develop in any disorderly, or unco-ordinated, fashion, the horse will remain *in co-ordinated motion*, technically called "collection"; in untechnical language, "poised." (See *Figs. 33, 36, and 93.*)

The student-rider, understanding that the horse on which he is experimenting—learning—may perhaps be more or less stiffened up and therefore not able to carry himself poisedly, *i.e.*, in collection, as would some other animal not so ill-handled as the slave-gang of the ordinary riding-school stable—should be satisfied in such a case if the poor animal gives him an approximation of the desired condition of collection. With such a horse, the rider will be content if remaining under control more by force of habit, sheer goodwill, or lack of energy, he goes through the side-stepping motions more or less well, more or less gracefully, because he does it by routine instead of by the flexibility induced.

The rider must nevertheless apply himself to use both reins and whip as delicately in his first appeals as if he were handling a high-strung and finely trained horse, because besides accustoming himself to use as much tact as possible, he may possibly thereby obtain the best of results, notwithstanding the poor beast's shortcomings. It may perfectly well occur that through routine, force of habit, docility, or a large share of intelligence—with which some horses, like some men, are more endowed than others—he will obey the slightest possible whip touches, and allow himself to be controlled by equally infinitesimal rein touches. If this fortunately is the case, it would be unjust to use those aids otherwise than with the greatest tact and delicacy; but, moreover, if they were to be used with unnecessary strength or roughness, it would suggest to the horse the idea of pulling or of boring—which he may not have had, or at least did not manifest, before. "Lead us not into temptation" is even more applicable to horses than to humans because, while the temptations into which we may lead our fellow-creatures *often* redound to our own prejudice, the temptations into which we lead horses *always* prove detrimental to ourselves—sometimes instantaneously, sometimes later.

Now for the side-stepping. As the horse (having been placed flat on the wall to the left hand) will have then moved forward a couple of steps (collectedly) in response to the appeals of whip and reins the rider—on foot on the horse's left and walking backward (*Fig. 33*)—will turn his shoulders inward (toward the center of the ring) by means of a pressure of the right snaffle-rein on the horse's neck—opposition to the shoulder (*Fig. 31* and legend of *Fig. 32*). This pressure, begun slightly, must be increased *if* the horse does not respond to it promptly, but, like every aid in every circumstance, it must be decreased in proportion as the horse obeys it, or it must even be ceased altogether if he continues side-stepping poisedly without its assistance.

Simultaneously with the pressure of the snaffle-rein on the horse's neck, the rider will effect a slight attraction. toward himself, with the direct curb-rein (the left in this case), (*Fig. 48*) the combination of which with the pressure of the snaffle-rein will effectively guide the horse's forepart (shoulders) to where they should go, *i.e.*, toward the center of the ring. At the same time walking slower, *no longer backward now*—as had been advised in the preceding paragraph, the rider will then cause the right curb-rein to exercise a slight tension, which coming at the same time as the right snaffle-rein's pressure will—or according to circumstances at least may—obtain a flexion of the jaw (and more rarely with a riding-school slave) a flexion of the upper part of the neck too.

As the line taken by the horse's shoulders toward the center of the ring places his body on a line forming an angle of 60 to 70 degrees with the wall (*Fig. 68*), the rider will change the position of the whip, and lowering it from on or near the top of the horse's rump to Area 2 along his body (*Fig. 41*), will, by moving it as may be required at that point, cause the animal's hindquarters to step sideways (toward his right), as in the pivot on the shoulders.

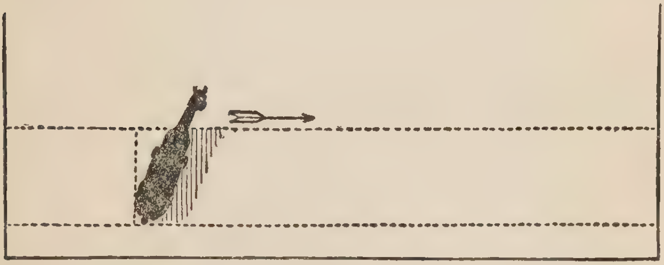

FIG. 68.

Horse side-stepping "reverse"—and "to the left." (Moving leftward along the ring, but rightward with respect to himself.) The angle which he forms with the wall is about 70 degrees, the 90th degree being shown by the dotted line on the animal's left.

During the change of the whip's position, the horse, while not being permitted to stop, should neither be required nor allowed to move faster than he was moving before; to that effect, the hand must try to obtain flexions, or at least try to lift the animal's head *if* he pull, or if he offers to go too fast either forward or sideways.

But, differently from what was done in the pivot on the shoulders, instead of maintaining the horse's forepart motionless, he must be freely allowed to move sideways (in this case to the right) if he voluntarily does so. If through ignorance or ill-will he does so reluctantly, the sideways movement will be induced by slight oppositions to the left shoulder with the left rein; of course continuing with the slight actions of the whip already mentioned. In such a contingency the working area of the whip will be shifted to Area 3—in rare cases to Area 4—oscillating between these points (and even to Area 1 in order to obtain a little more movement forward if necessary), much as in the case of the pivot on the haunches (see page 167, also *Figs. 62 and 62-A*).

It goes without saying that the line of the rider's direction will also change, so that, having already ceased walking backward (as said before), he will now walk squarely forward, toward the animal's shoulder, as soon as ever the side-stepping begins.

But he must take care to walk neither too fast nor too slow, and not to move irregularly (either in line or tempo), as he must remember that while the horse has to move *freely* sideways, he must do so poisedly and, in so doing cross the legs—both hind and fore—as much as possible with deliberation and in calm, smooth continuity (*Fig. 26*).

Therefore, *if* side-stepping correctly—in line and in tempo—the horse does not offer any opposition to the hands (consequently neither pulls nor bores), nor any resistance to the first whip indications, but from then on regularly crosses his left fore and hind legs over the others and if he continues doing all this poisedly, the rider will use neither hand nor whip, but will allow the horse to side-step of his own accord until he desires to stop him.

But it may occur, either with an ill-handled *manège*-horse or with a green one (the handling of which, although out of the question in the case of a student-rider, may nevertheless be mentioned here), that the animal gets unbalanced. Consequently, losing his equilibrium by reason of the side-stepping, he will, in order to regain it, try to go faster than desired by the rider, either in the forward direction or sideways. In doing so he will either pull or bore—according to his favorite specialty. The prevention of this must be considered, for if nothing were done to the contrary, the animal would simply persist in this line of action, which degenerating, as it soon does, into a defense, will shortly cause him to become unmanageable from on foot, prior to becoming unmanageable from on horseback; because foot-defenses are the precursors of similar defenses when mounted.

When taken in time, only a modicum of effort is usually necessary in such cases for the horse to re-establish his equilibrium. The rider must then do one of two things: either he must stop the animal in his tracks—*i.e.*, stop him on the line of his side-stepping, *not* on the wall—or he must effect a light jerk or two—not more—on his jaw with the curb-reins. These yanks must be in a *downward* direction if the animal pulls; in an *upward* direction if he bores. But whether he chooses to inflict those yanks, or to insist on flexions, the rider must see to it that he does not impair the horse's movement forward, nor curtail his freedom in the least; because, if he did, the horse could not cross his legs, whether the fore or the hind, the ones over the others, and knocking them instead against each other, he would very soon refuse to continue side-stepping, in order not to hurt himself. In order then not to influence the horse thus adversely, the rider must give strict attention to maintaining his biceps and his forearm as supple and as relaxed as possible, whatever use he may make of his hand, which—as has been repeatedly said—should therefore always be worked *from* the wrist.

If he stops the horse in the side-step, the rider must see to it that he actually stops in his tracks, *i.e.*, in the line of his side-stepping; therefore neither on the wall, to which he should not be allowed to go, nor in any way out of line, as ill-trained or neglectfully ridden horses are apt to do, by the simple trick of displacing their haunches to one side while they cease moving the forefeet.

In order to prevent those occurrences, the rider will have to pass the whip, from the Area on which it may happen to be working at that precise moment, on to the top of the animal's rump where he will cause it to fall (*Fig. 39-A*) and then to stay immovable. He will simultaneously make a tension of the direct snaffle-rein (the right in this case) whereby he will, or at least should, stop the shoulders from continuing to move sideways; at the same time lifting the curb hand more or less (as in *Fig. 47*), (exactly as when stopping the horse along the wall, Chapter IX) and stopping all movements of his own feet.

If, notwithstanding the correct execution of the foregoing, the horse were to throw the haunches slightly out of line (to the right in this case), the thing to do would be to make a more marked tension of the direct snaffle-rein than before, in order that instead of influencing merely the shoulders, it will also influence the hindquarters by acting in opposition to the right haunch.

If this rein tension in opposition to the haunch alone—possibly accompanied by a little tremolo, or even a diminutive yank, of the curb, instantaneously administered, did not stop the haunches from getting out of line—or did not cause them to return into line again, the repetition of the foregoing rein actions joined to the crossing of the riding whip *over* the horse's rump, in order to have it strike his other haunch (the right one in this case) more or less severely, should obtain the return of the haunches into line.

If, in an extreme case, the foregoing actions of reins and whip did not obtain the desired result, the rider, temporarily abandoning the snaffle-rein (held in the whip hand), should swiftly whisk the riding-whip around to the horse's other side (the right in this case), by passing it in front of the animal's forelegs; and himself stepping in front of the horse he should reach back with the whip hand crossed *beneath* the curb hand, and administer a more or less sharp whip cut as far along the offending flank—the right in this case—as he could reach; he should simultaneously be prepared to give the horse a yank with the curb, proportionate to the jump forward the animal may make in response to the whip cut; meanwhile vocally scolding him.

The result then obtained, the rider will pat and caress the horse—as a matter of course.

But in order to be certain of his victory, he should make him side-step again a few more steps in the same direction and then stop him, with the whip on the rump; on obtaining this correctly, pats, caresses, and baby-talk compliments are most advisable; while the repetition of the previous corrections would be equally advisable if the horse repeated his mistake, which then is of extremely rare occurrence, especially with a horse that is not green.

A green horse may repeat the mistake half a dozen times —rarely more.

It goes without saying that if the horse stopped *correctly* in the side-stepping without further ado than the placing of the riding-whip on top of the rump, no hand action being required, none should be effected. (Just as in stopping along the wall, Chapter IX.)

It also goes without saying that after having obtained the side-stepping from one side to the other (in the case just explained from left to right), the rider should pass to the horse's other side—that is, the right; observing while so doing the sequence of motions advised in Section III of Chapter IX. He should then obtain the side-stepping in the contrary direction (in this new case from right to left), of course with all the means of action reversed.

CHAPTER XX

SIDE-STEPPING MOUNTED

At the time when the Comte de la Gueriniѐre, Equerry to H. M. Louis XV, King of France, professed horsemanship, of which he was then the greatest exponent—being even to the present time considered one of the fathers of the Art of Equitation—side-stepping was one of the greatest difficulties in horseback riding.

It is comprehensible that this should have been so because the old school required a constant firm hold on the horse's mouth; consequently, the poor animal was denied freedom in the movement forward and therefore facility in the crossing of his legs, the ones over the others. And the later schools of horsemanship which retain as one of their tenets the erroneous principle of a constant more or less severe hold on the horse's mouth experience the same difficulty, and therefore they cannot obtain as smooth side-stepping from their horses as they would like to. The result is that their animals—apart from the exceptionally tractable ones—are not so flexible or so easily brought under control as those of more enlightened schools.

When the great equestrian genius François Baucher—also a Frenchman—revolutionized the old systems of teaching and training and substituted his own method, based on logic, on scientific observation, and therefore on the principle of flexibility, side-stepping emerged from its dark and mysterious condition of impossibility of execution for the uninitiated in the secrets of horsemanship so called, and was brought nearer the reach of all. But great strides had yet to be made toward the placing of this movement at the disposal of all who care enough about horsemanship to wish to learn to ride correctly. It was therefore only when François Baucher and his son Henri invented, and Baucher's pupil, that other great scientist Captain Charles Raabe, an Alsatian, perfected, as he did, and after him my master M. Jacques Lieutaud did, the work on foot with the whip, that side-stepping really came within the reach of the general public, or of those of it who desire to become truly accomplished horsemen.

The student-rider having familiarized himself, both by reading and by practice, with the working of the aids—reins, riding-whip, and legs—for securing the pivot on the shoulders and the pivot on the haunches, and having realized, *because of having obtained it from on foot,* that side-stepping is neither more nor less than an incessant continuing repetition of fractions of the foregoing pirouettes alternating with each other, should now know how to manage his lower and upper aids—legs and hands—in such manner as to make his mount side-step from on horseback far better than if he had not followed the method of learning to do so first from on foot.

Therefore, when he now commences mounted to make his horse side-step, he will first have to obtain a slight increase in the movement forward (without the horse going faster), and thereby an increased flexibility of the mouth. He will then try to have this flexibility extend from the mouth, and through the neck to the withers, by means of the necessary hand actions already described, the effectiveness of which will subsequently be increased by the knowledge he will later acquire of the *lateral flexion* (Chapter XXII).

But in order that these hand actions may not cause the horse to stop—and therefore even before he begins them —he should, while the horse is moving, use both legs, with the delicacy of touch necessary to cause the animal's hindquarters to come slightly more under his center than before; and this obtained, he should by means of the hand actions mentioned in the preceding paragraph, counteract any excess in movement forward that the leg actions may have produced in the horse.

Going from that point—which involves a higher degree of collection than he had previously obtained—the rider should try for a still higher degree of collection, in which he will succeed if, to the actions of the legs, he adds gentle touches of the riding whip *carried preferably in the hand on the side of the interior of the ring,* consequently in the left hand if the horse is being ridden to the left or in the right hand if he is ridden the other way—when the whip should be changed from one hand to the other.

These whip touches should be affected behind the rider's thigh, on the horse's flank, or if necessary even around his haunch (Area 2 in *Fig. 41*).

The reason for carrying the whip on the interior side is because—as often occurs either with a student-rider who at first does not measure his aids correctly, or with an ill-handled though previously trained horse who is stiffened up and therefore unable to maintain his balance easily when a higher degree of collection than the one in which he is accustomed to move is required of him—the animal will throw the haunch to one side, which, if he is flat on the wall, will usually be the one towards the interior of the ring.

When the horse does this, which he is bound to do sooner or later—green horses do it sooner rather than later—the rider will first try to induce the offending haunch to return into line, by the simple process of applying his corresponding leg farther back along the animal's flank than he is carrying the other, and working it there, possibly with more determination than the other one, *while the necessity for so doing lasts.*

If this difference in the position and in quality of touch of this leg does not obtain results relatively instantaneous, then gentle taps, or flicks, or such other more vigorous action of the whip as is needed to enforce the action of the leg, will obtain the desired returning into line of the haunch.

As the horse has to be side-stepped to right or left interchangeably, he may therefore after each change of hand throw the haunch to the new side of the ring to which he is turned, although he may have thrown the other when on the other hand. As it is preferable to seek results when riding to either hand without having to bother with transferring the whip from one side to the other at each change of direction, it is advisable to carry two whips—one in each hand—in order instantaneously to effect the necessary re-enforcing of the leg by the whip without exertion or delay.

Whether or not he succeeds in obtaining a higher degree of general flexibility—collection—as soon as the rider feels that he has obtained a greater, yet easier, control of the horse's mouth than before, he will bring the shoulders toward the center of the ring by means of an attractive action of the direct rein—let us say the left—(*Fig. 46*) combined with slight oppositions to the shoulders by the right rein on the neck (as in *Fig. 46-A,* only from the right side), exactly as he did on foot to the same purpose, page 218 of the preceding chapter, and with just sufficient leg action from the opposite leg (now the right, to secure the coming into line of the remainder of the animal's body, especially the haunches). This combination of actions having turned the horse on a line forming an angle of *at least* 70 degrees with the wall (*Fig. 67*), (it should be started at the beginning of one of the long walls rather than elsewhere in the ring), the rider will immediately reverse the aids. To continue the same example, the leg which has been toward the center of the ring—let us say the left—now becomes the opposite leg, and the right leg becomes the direct one, just as the left reins which previously were direct reins will immediately become opposite reins, while the right reins are altered from opposite reins to direct ones.

It will then behoove the rider to act with legs especially—and with hands *only if absolutely necessary*—in such a way, and in such close harmony with each other, as to maintain the horse moving sideways along the wall, his body at the already stated angle of at least 70 degrees with it (*Fig. 67*), with the hind feet walking as close as possible to the wall but *without being held back to the wall by the hand; because,* as has been often repeated, this hand action would prevent the movement forward and therefore the free crossing of the animal's legs (*Fig. 68*). The actions of the rider's legs must therefore be such, in quantity and quality, as to maintain the lateral movement *and no more;* they must consequently also be moved, or at least be kept in readiness to be moved from one Area of the animal's flank and to work in another, according as to whether his shoulders, or his haunches, have to be pushed a little more—or a little less—toward the side to which it is desired that he walk laterally.

A false impression is gathered by most riders that *only* the opposite leg has to be used in side-stepping. While this is *sometimes* true, it is not *always* true, especially with well-trained horses, most of which, on the contrary, precisely on account of being so submissive, so prompt to respond to the aids, require to be constantly guided, constantly shaped in the side-stepping movement. It is consequently necessary, as a rule, to use both legs in side-stepping, especially when riding such horses; occasionally, the direct leg more than the opposite. This necessity presents itself either for securing an increase in movement forward (not necessarily going faster), or in order to prevent the shoulders, or even the haunches, from going faster than desired by the rider.

If used to increase the movement forward, the direct leg must be used just back of the girths—with, as a rule, light repeated touches (*Fig. 64*), Chapter XVI. If necessary for preventing the hindquarters from moving too fast to the desired side, it must be placed farther back—even toward the stifle if necessary—while, of course, the action of the opposite leg is temporarily diminished—and it must be used there with a pressure that *generally* need be only slight (*Fig. 63*), *nearly always* involving only the *top half* of the lower leg, from just below the knee to just below the calf, therefore not the tendon, and still less the heel.

If the direct leg has to be used in order to prevent the shoulders from moving too quickly to the desired side—though without prejudicing the side-stepping of the hind feet—it must be operated quite close to the girths, *and with pressure* (*Figs. 63-B* and even *63-C*), in fact with more, or even much more, pressure, than when used in the preceding contingency (to maintain the haunches).

If the shoulders move too fast in the desired direction *to the prejudice of the haunches,* that is to say, if the shoulders' swiftness of movement is such as to prevent the hind feet from side-stepping, then, while the direct leg (the right in this case) is acting with the necessary *firmness* of pressure, or with repetitions involving also firmness of pressure—for example, firmness of pressure in the top half of the lower direct leg, and repetitions as *firm or vigorous* as may be necessary in its lower half—the opposite leg (the left in this case) will be removed a little farther backward (even exaggeratedly backward, if absolutely necessary) along the horse's flank, and then used with the energy or with the swiftness of repetition necessary to force the haunch to move up to the line of the shoulders; (*Figs. 65, 65-A,* or even *65-B*) while these latter may be, or may have been, temporarily delayed by the direct leg (as in the last paragraph above) in order to obtain harmonization of the lateral movements of the horse's two ends. While these changes of action of the aids should be promptly effected, when necessary, and as promptly ceased, when unnecessary, this promptness should not be made the excuse for any hustling—unless the subject be an *exceedingly* cold horse. The student-rider should therefore apply himself on the contrary to effect those different leg motions, and the hand motions used to second them, with the greatest calm and poise, which never exclude the possibility of promptness and vigor.

If, contrary to what is advanced in the next to the last paragraph, only one leg is constantly used in the side-stepping, and the other is not even kept in readiness to act, then the continuous effort of working one leg without involving the other in its actions, will result in the rider's hip on the working side getting stiff, and his leg on the inactive side stiffening away from the horse's flank. This will inevitably cause the false, ugly, and unbalancing position (for both man and horse) shown in this picture (*Fig. 68-A*).

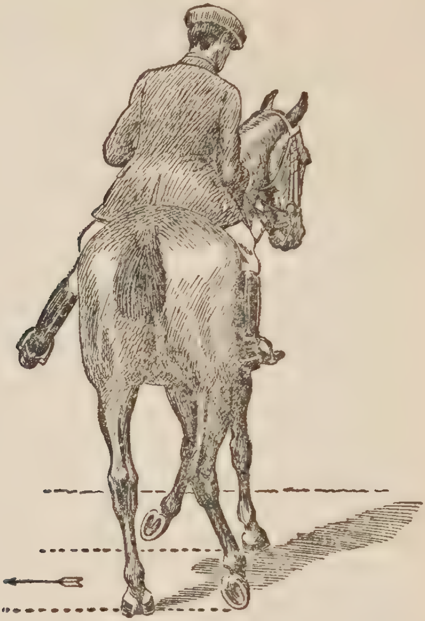

FIG. 68A.

Novice rider making his horse side-step incorrectly, while deportment is also incorrect. The rider all twisted toward the side whence the horse is coming—the right—his left leg, held stiffly away from the animal's flank cannot maintain, still less increase, its movement forward, as proved by its limbs—both the fore and hind—moving on the same line (dotted). Look of both rider and horse wrongly directed.

One of the practical advantages afforded by the third position of the reins (Chapter XIII) will now be appreciated: by using the separated right snaffle-rein in conjunction with leg actions, as this position of reins enables one to do, the rider will be able to oppose a too fast lateral movement of the shoulders or even of the haunches to the right, as explained, page 204 at (c) of Chapter XVII in connection with the pivot on the haunches, and when he will have acquired a better hand technique (or now, if he has already acquired it) he may be able to use the fourth position of the reins for a similar effect in side-stepping to the left. But if this position proves to be awkward—as explained in Chapter XIII—if it be found necessary to change to and from it more or less repeatedly or less promptly, the distribution of reins, and position of hands demonstrated in *Fig. 52*, is advisable.

When through stubbornness, or any other reason, the horse relapses constantly into the throwing of the haunches, these two rein positions should be used in preference to the too constant use of the whip, or later of the spurs, in order to enforce obedience, because the abuse of these coercive instruments may have disagreeable results, differing in various horses, and from time to time in the same horse—results which a rider, especially a novice, should try to avoid.

There are two manners of stopping the horse in the side-stepping, respectively termed, "by inaction," and "by action." Inaction is sometimes the better of the two, if the horse is well-trained, submissive, and prompt to respond. (He may be both of the first yet slow to respond.) It consists in ceasing suddenly all action of both aids simultaneously. The horse, not feeling the aids and being trained to the point of not acting of his own free will, stops through lack of aid indications, just as a piano stops emitting sounds when the player's fingers cease touching the keys.

Stopping by action is obtained from a well-trained horse, rudimentarily, by the simple process of allowing the direct leg to fall perpendicularly, *i.e.*, in the position at rest (explained in Chapters I and VII of *Principles of Equitation*), by the horse's side; and to cause it to exercise a *slight* pressure near the girths, which pressure is quickly suppressed on the animal's immobilizing himself.

If, for some reason or other, the horse does not stop instantaneously on inaction, then this rudimentary action by the immobilized pressure of the direct leg mentioned in the preceding paragraph would have to be resorted to immediately.

If the horse did not stop then—which sometimes occurs, especially when a student is practicing—the hands should get into action immediately after the closing of the direct leg, and the reins should be then used exactly as when stopping the horse along the wall, or anywhere else. Such a thing is, however, of rare occurrence in side-stepping.

When desiring to return to the wall, the rider should cause the horse to move towards it "by" the shoulders; consequently, he should make him execute the fraction of pivot on the *haunches* that will land him there. As was said on page 221, he should never allow him to return there of his own accord from the side-stepping.

When it is desired that the horse side-step in the contrary direction, he should be brought to it in the first instance by a simple change of hand (executed by any one of the means already mentioned in Chapter XIV), and when on the new hand required to side-step with the hind feet "on" the wall, as previously, only in reversed order. Side-stepping with the hind feet along the wall is termed "Reversed"; in French *"Renvers."*

There are other lines of side-stepping and other manners of changing from side to side in the side-step, which pertain to a more advanced stage of horsemanship and so will be explained in the chapter treating of "Complex *Manège*-Figures."

While side-stepping, the rider must pay strict attention to maintaining complete relaxation of every part of his body, sectionally. Therefore, he must not allow any exertions he may have to make in order to force the mount—if recalcitrant—in the side-stepping, to influence his position. The deportment of his torso must therefore be normal and natural under all circumstances, whatever his legs or hands may have to do. He must also look toward the side towards which he is causing his mount to move, not look down toward the animal's feet—as so many riders are prone to do—but with his eyes directed in a radius of vision covering from 6 to 10 feet diagonally ahead of him, according to the horse's height (see *Fig. 67*).

CHAPTER XXI

EXECUTION OF SIMPLE *MANÈGE*-FIGURES MOUNTED

In order to make the horse move on a circle, it is necessary, *in theory*, first to attract his head to the side whither it is intended he should turn, then to push his shoulders toward that side, and finally to maintain the remainder of his body bent or curved on an arc corresponding to the circle; therefore, it is necessary to use, within a very brief time varying in proportion to the gait at which the horse is moving, the direct rein, the opposite rein, and the opposite leg successively.

While this is the theory, *in practice* conditions vary from time to time, from horse to horse, and from one gait to another; oftener than not with the same horse. And although those differences do not include, in the majority of cases, any item of danger, it is advisable that the rider, desirous of handling correctly every mount given to him, should learn how to do so satisfactorily.

The description of the several *manège*-figures called "simple" because uncomplicated by side-stepping, given in Chapter XIV of this book, together with the principle that during their execution the animal's hind feet must follow exactly in the tracks of his front feet, and consequently, when he moves on a circular path, his body must be bent from the tip of his nose to the end of his tail in an arc corresponding with that circular path, are the reasons for the theoretical rule propounded in the first paragraph of this chapter. But, as already stated, differences in the sensitiveness of each horse, differences in his present state of mind, in the degree of his training, or in the degree to which he has been spoiled, and other factors, may vastly alter conditions. Therefore, we need to understand more or less complete changes in the application of the aids as stated at the beginning of this chapter as a matter of theory.

Considering, then, first the horse who is too ready to turn on the slightest rein or other indication, and who therefore swerves the shoulders around with a swiftness that precludes him from describing, even with his front feet, the circular path desired—which is the basic line of all simple *manège*-figures—the thing to do is to sustain the direct rein *on the neck* (*nearly* like an opposition to the shoulders) instantaneously after having given with it, *ever so lightly,* the attracting indication; and to sustain the opposite rein, *in* the direct line, instead of effecting an opposition to the shoulders with it. The reader will understand that, in this case, the rider will have practically to *reverse the order of hand indications.*

Moreover, in order to assist that reversal the rider's direct leg should come—or at least should be made ready to come—closer to the girths than might have otherwise been the case, in order still more effectively to prevent the shoulders from swerving too fast to the side desired. This opposition should be effected in a *gradual way;* therefore, the swerving of the shoulders should not be opposed by too much intensity of leg action, especially if the spurs are in use. It is consequently preferable to effect this opposition by repeated *light* pressures (*Fig. 63-A*); they might need to be so light that they would not make a mark on a pat of butter.

This direct leg action, then practically used as in opposition, should be effected irrespective of the kind or intensity of the simultaneous action of the opposite leg, which, in most cases of this kind, needs to be used farther back along the horse's flank, and possibly more markedly, either in pressure (*Fig. 63*) or repetition (*Fig. 64*) than might have been the case otherwise. And it has then to be used thus, in order that the circular path be accurately followed by both the hind and the forefeet, because, as usually occurs when the shoulders swerve too quickly or on too sharp a line, thus resembling the pivot on the haunches, the hindquarters evidently will swerve simultaneously in the contrary direction unless the opposite leg be used to the extent and degree, and in the manner necessary to compel them to move in the circular line.

This incorrect turning—by too swift swerving—usually occurs with horses that have been trained for polo by brutal means, that is to say, by rough hand actions, joined to blows from the stick, or the flat cutting-whip. And it is comprehensible that the unfortunate animals treated—they call it "trained"—with such brutality, swerve their shoulders swiftly in fear of the blows (sometimes rain of blows), which they know would follow the slightest hesitation they might manifest in effecting the turning. Some brilliant (?) horsemen will distribute a series of blows even when there is really no hesitation on the horses' part—just so as to make sure of things!

But even when this more marked swerving does not take place; it very often occurs that in his eagerness to obey, the willing horse leans a little more or less on the shoulder of the side to which he is caused to turn (*Fig. 72*), and as the picture shows, *lowers* himself laterally, especially when executing the figure at the trot or the canter. (At the walk the lean is imperceptible, if it exists at all, which is doubtful.) If the horse is allowed to lean thus, instead of being a source of flexibility, a means of rendering him lighter on his feet, circling has quite opposite results, the consequences of which, to his limbs, especially to his forelegs, are somewhat similar to those described in Chapter VI of this book.

In order then to check that lean, and to re-establish the horse in normal balance, it is necessary for the rider, if he be carrying the reins in the second position, to raise the reins on the leaning side, more or less slightly; or in the same way to raise the separated snaffle-rein, if he be carrying the reins in the third or the fourth position and the separate rein happens to be on the leaning side; or that he lift the snaffle hand opposing the leaning shoulder a little more by means of the rein on the leaning side, if he be carrying the reins in the fifth position (described later). Whichever be the position of reins, the lifted ones may have to make either a sustained opposition against the shoulders, if the lean be a little too marked, or a tremolo in combination possibly with other corrective actions (described later) if the horse also bored more or less while leaning. If he pulled, the mere fact of lifting the reins, joined to more or less leg action of course, will obtain a flexion and therefore overcome the pull.

It goes without saying that in these last cases the direct leg should be used as already explained, pages 237 and 238 of this Chapter.

There is another sort of lean that the willing horse sometimes effects together with the leaning of the shoulders, or that he even does separately without leaning the shoulder, which is the "lean of the haunches." When the horse does this together with the lean of the shoulders, the direct leg action previously advised should be especially insisted upon in conjunction with the hand actions already indicated. This direct leg should then be carried more or less far back than would otherwise be advisable, in order to rectify the hindquarters' equilibrium.

When the horse leans thus, the rider usually feels impelled to do likewise—more so when the lean is effected by shoulders and haunches simultaneously than when it occurs by the shoulders only, and very much more than when the haunches alone lean, as the latter (lean by the haunches) seems to influence riders the least of the three. If the rider yielded to this—a temptation which, under the circumstances, every one feels rather strongly—it would plainly make matters worse, not only because of increasing the weight on the erring side, but also because it would encourage the horse in this bad tendency. It then behooves the rider to maintain a correct torso position in turning or circling, *especially* when the horse threatens to lean on the turn, and to maintain erect torso deportment while effecting the hand and leg actions advised in the course of this chapter.

When the horse's lean is effected only by the haunches, the rider must use the direct leg by repeated touches, or repeated pressures, administered farther back of the girths, of course, than when used to counteract the lean of the shoulders. He should therefore not hesitate to carry this leg temporarily nearly as far back along the animal's flank as he would if it were an opposite leg, because it would, at that time, be actually opposing (preventing) the haunches' tendency to lean. Incidentally, it may be advisable for him temporarily to cease any use of the opposite leg, in order not to encourage the horse to lean in obedience to its action. Under these circumstances the horse would then be turning with the direct leg as the main aid.

Now that we have dealt with the horse who turns willingly and who, in his zeal to please his rider, leans to the turn, we must consider the one who turns unwillingly, and who therefore either turns incorrectly, or more or less decisively refuses to turn.

Taking then into consideration merely the minor defenses, as the major ones can be successfully dealt with only by a rider advanced enough to study training, it will be observed that when the horse is unwilling to turn, he stiffens part of his body, generally the jaw and the side of the neck toward which his rider desires he should go, and turns the head more or less completely in the contrary direction.

Thus, if for example the rider desires that he turn to the left, on receiving the primordial direct (left) rein appeal to bring his nose to that side, the horse stiffens first the jaw, then the neck, and finally the shoulder of the left side—all in the course of a second or two—and turns the head more or less completely to the right, sometimes tugging at the reins hard enough to render the man's hold on them precarious.

This does not occur with well-trained horses whose upper necks have been submitted to lateral flexions (studied in the following chapter).

But even well-trained horses, *when badly handled* more or less continually, may acquire the bad habit of completely refusing to turn; it is therefore advisable to study this question closely because an apparently innocent stiffening merely of the jaw is the first step toward refusing; and unless nipped in the bud it may promptly degenerate into the very objectionable vice called "balking," with all its disagreeable and at times dangerous consequences. When the horse becomes confirmed in this defense, he extends the stiffness from the jaw, neck, and shoulders to the hindquarters, which then, distributing the concentrated force of immobilization to the greater part of his body, enables him to rise into a rear, and to follow this up with other defenses that only an excellent advanced rider is able to deal with.

In order to combat the initial stiffening effectively it is first of all advisable to know what stiffening really is.

Whatever else may be thought of it, stiffening is neither more nor less than *suspension of motion.* That is absolutely what it really is.

In order to convince himself of the truth of this assertion, the rider has only to make a very simple experiment with the help of another person. Holding each other by the hand, let one try to lead the other to one side; let that other resist the appeal by stiffening the limb (hand and arm included). He will realize that in order to effect this stiffening he has to suspend movement in that limb, and that, as soon as he re-establishes real movement in it—movement by reason of flexibility—the person holding his hand can lead him by it to the side he desires.

Such being the case, when the horse stiffens the jaw—and, let us say, the upper part of the neck—the rider has merely *to increase the movement forward in those parts,* for thus, and thus alone, he will obtain flexibility of the jaw and neck, and therefore be able to make his mount turn.

The increase in the movement forward is obtained, of course, by means of the legs, used with the delicate, or rapid, or energetic, or even violent repetitions, that circumstances may render necessary. They may even be reinforced by the whip, the voice appeal, or the spurs (if the rider is able to use spurs).[1] Meanwhile, the rein of the stiffened side especially, should be lifted, in sustain—suspended action—but lifted on the attractive line (*Fig. 46,* Chapter X), and therefore made ready to answer to a flexion which the movement forward obtained by the legs will undoubtedly provoke, and this rein will also turn the animal's head to the desired side at the same time. Even if a regular flexion of the jaw were not obtained, the flexibility of the neck caused by the movement forward would suffice for the rider to turn the horse's head.

(This represents a sort of rough-and-ready application from on horseback of the lateral Flexion, explained in the ensuing chapter.)

Increase in the movement forward does not necessarily mean going faster—the movement forward having to be only "relative to what is desired from the horse" (pages 156, 157, Chapter X, of *Principles of Equitation*). Nevertheless, a slightly faster pace is sometimes advisable in such cases, especially when the stiffness has extended farther back than the upper portion of the neck, because that slightly faster pace, causing the increased movement forward to extend into the increased area to which the stiffness has extended itself, renders the muscles in that increased area flexible and places them—therefore, the horse—at the rider's disposal.

Even if the aids—legs, whip, and spurs—have to be used somewhat vigorously in order effectively to obtain the increase in movement forward, the rider should apply himself to obtain only enough increase in it to render the stiffened part—or parts—flexible, but not to increase it so much as to cause the horse to bolt off wildly, because then the momentum of this exaggerated increase of the movement forward would defeat its own ends by causing the indignant horse to pull harder than before.

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[1] When the whip has to be resorted to, it should preferably be used on the side opposite to the one to which the turning is desired; for example, if it is desired that the horse turn to the right, the whip should preferably be used on the horse's flank behind the rider's left thigh, and as it is usually carried in the right hand, it ought then to be shifted to the left. Vice versa, of course, if the animal refuses to turn to the left. (In such a case one whip in each hand will prove very useful.)

It goes without saying that on the vanishing of all stiffness, in other words—on the horse's resuming normal motion and turning as desired—the rider will *instantaneously* diminish the energy, violence, or rapid repetition of the aids, suppress any exaggeration in the tension, or other conditions, of the direct rein, and return *instantaneously*—this cannot be too strongly emphasized—to normal application of leg and hand appeals. He will even completely suppress the aids, if his mount, after having been conquered in his defense, follows up the turning direction—the circle in this case—and finishes it as smoothly as if he had not been defending himself a few seconds previously—as often occurs . . . in the space of seconds only.

The reader will then understand how and why the circle is the basis of all *manège*-movements, and therefore that he should learn to execute this figure well before attempting the more elaborate of the simple *manège*-figures such as the "half circle," the "continuous circle," the "Figure Eight," the "reversed half circle," and the "Serpentine." This because unless he—and his mount—can circle easily and correctly, they will be forever unable to execute other figures accurately for the reason that they cannot execute their circular portions correctly.

In the straight lines of two other simple *manège*-figures, the "half school" and the "change on the half school," and in the diverted straight lines of the "diagonal change," and the "counterchange," also in the straight lines involved in the "half circle," the "reserved half circle," and the "Serpentine," the horse's body must be maintained longitudinally parallel with itself—that is to say, that each side's haunch must be parallel longitudinally with its shoulder, and neither shoulders nor haunches must waver in or depart laterally from the line passing straight through the longitudinal axis of the animal's body.

This, at first reading, seems a very easy matter, but in application it usually is not.

It is especially not easy in the case of horses used exclusively for playing polo, who, accustomed to be continuously maneuvered this way and that, toward each side alternately, and made to lean from side to side, contract the habit of moving shoulders and especially haunches out of line, this way and that, although in general moving ahead. These animals may swing their shoulders and haunches in a manner that is more or less disconcerting to persons not accustomed to mounts of that sort.

When a rider comes in contact with such a horse, he must pay special attention not to stiffen the torso, which one is tempted to do under those circumstances, possibly because of an unreasoned feeling that the animal may thereby be induced to straighten his manner of going. Doing so is wrong because the horse does not follow the example set him by the rider's stiffened torso, and then his continuous vacillations give the rider the sensation of being left in a vacuum at every other step, the animal slipping away from under his seat, to the right, and two steps later to the left—and vice versa—in consequence of the torso's being kept immovable through rigidity.

But if, on the contrary, the rider's top-heaviness disappears as a result of keeping his torso superlatively flexible, its weight will automatically come down into his seat (page 14, Chapter I of *Principles of Equitation*), which, being thus placed in closer contact with the saddle, will simply and easily follow the horse's lateral motions, instead of experiencing the disconcerting, vaccum-like senations described in the preceding paragraph. If the rider, not executing *manège*-figures at the time, has no intention of following any specified line, he will then not have to pay the slightest attention to the animal's waggling gait, but may turn his mind toward the scenery, or enjoy himself in conversation with his fellow-riders.

If, on the other hand, he happened to be riding such a horse in a place where he has to maintain definite lines of motion, as in a ring more or less crowded with riders, and especially if the conditions were such as to compel him to make his mount describe very precise lines, such as those forming parts of all *manège*-figures, the rider should act preferably as follows:

Maintain the torso as flexible as possible, and *not* use one leg after the other in order to replace the horse's waggling haunches into line, but keep the legs perfectly still in place. Thereupon, meeting one of the legs alternately, at each twist, the horse replaces *himself* into line in consequence of those alternate leg meetings, and eventually moves forward on a line as straight as is reasonably possible to expect under the circumstances.

If, on the contrary, the rider were to use the aids in the orthodox manner, and try to replace the haunches into line by pushing first one haunch and then the other towards it by means of leg actions alternated so as to suit the purpose, he would overshoot the mark at every step, and for this reason: the action of the legs would excite the horse by leading him to believe polo playing was required of him, and then each touch of the rider's leg would make his haunches turn still more than if he had been left to do as he pleased, and to waver from side to side all he liked. While he should act passively, as it were, with his legs, as advised, the rider should act similarly with the reins; therefore, instead of applying himself to push each wavering shoulder back into line, he ought to immobilize his hands (without rendering them heavy), so as to give the horse the feeling of a uniform direction, to which he will eventually conform himself, possibly sooner than foreseen or hoped for. This steadying process is more easily obtained by carrying the hands low—possibly as low as on the withers—and, as a rule, by using more snaffle than curb-reins.

When riding a horse other than a polo pony, the observance of the straight line is obtained by discreet and tactful use of the legs and of the hands in opposition to shoulders or to haunches according to necessity, of course applying oneself to diminishing or even suspending the touches of the legs or hands in proportion as the horse straightens his line of march, and maintains it straight.

As the rider acquires skill, he will be able to perform all *manège*-figures while using the reins less and less, especially when riding a well-trained horse whose fineness has not been marred by having been ridden by careless riders. And when he is capable of riding a horse trained in high-school, he will be able to turn and do many other far more difficult things than turning through the merest indications from his lower aids *only* . . . with some horses, and in some cases, even *by mere mental suggestion.*

CHAPTER XXII

LATERAL FLEXIONS OF THE JAW—AND OF THE NECK

INFLUENCED by the principles of the old school of horsemanship, followed in previous centuries by the Marquis of Newcastle in England, by the Comte de la Gueriniѐre in France, and by Mazzucchelli and other famous equerries in Italy—principles that even the supreme genius of Baucher completely abandoned only after years of experiment—Baucher, originally and for a long time laboring under the belief that control was gained over the horse principally by making him curve the neck, unfortunately at first introduced into his Method his "Lateral Flexion of the Neck."

This flexion did help very effectively in curving horses' necks, especially when it was practiced on animals whose conformation allowed them to do so easily as were, apparently, most of the horses chosen at that period for saddle purposes. (Baucher's (1796–1873) active period extended about from 1830 to 1872.) However, as that neck position was not obtainable from all horses, it was eventually abandoned by Baucher himself, together with his lateral flexion of the neck when he ultimately realized that, due to the limitation of this flexion to specially conformed horses, he lost for saddle purposes many otherwise valuable subjects by insisting on making them execute this flexion.

The position of the neck curved *at the wrong place,* and its lateral flexion which determines this position, were furthermore one of the principal causes of the lack of movement forward, which lack the Method produced at the time, when practiced by riders who did not possess Baucher's marvelous equestrian tact; and which it is producing to the present day when practiced by persons who fail to grasp its underlying principle of *complete flexibility.* As a consequence, the Baucher Method was condemned, especially by those who applied it wrongly and *tried to obtain flexibility through force,* which is the very antithesis of flexibility![1]

The two great principles of Baucher's Method are PERFECT EQUILIBRIUM, or the distribution of the horse's weight on each of his limbs in such perfect proportions as to maintain him constantly in that ideal condition; COMPLETE FLEXIBILITY of each and every part of his body, which is the only means of obtaining this perfect equilibrium. And indispensable corollaries to those two principles are: Perfect Equilibrium of the rider which, as especially pointed out in *Principles of Equitation,* is obtained in him, as in the horse also, through Complete Flexibility of his body.

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[1] A method based on this erroneous principle—Flexibility by Force—was professed by the Count d'Aure, a horseman who, but for this false conception, was undoubtedly great. A rivalry, which became bitter, existed towards the latter part of the reign of Louis Philippe, King of the French, and during a great part of the reign of the Emperor Napolean III between the followers of the two Schools, Baucher's and d'Aure's, the partisans of the latter following him especially on account of his being a nobleman. (As if a title could have any influence on the merits or demerits of an Art!) While some of Count d'Aure's teachings continue apparently, to be practised, his method, as a whole, has practically passed into oblivion, but Baucher's, because based on Scientific Principles and Logic, is yet alive though subject to changes which might be termed "evolutionary" since they follow the modifications of the uses horses are put to from one century to another. For example: in Baucher's time, and especially the earlier part of it, the Parade horse was most in demand; now it is the Hunter and Jumper especially; the Parader being used mostly for Show purposes and for *refined* Park service, where Refined may be used to signify something different from the madcap rushing through Park bridle paths—unfortunately so frequent nowadays.

Without those two fundamental principles then, the rider cannot ENJOY—for it is a real joy!—sectional control over each and every part of his body separately, and of his horse's body, and cannot harmonize his aids to the degree of nicety necessary for exercising that sectional control over those separate parts at his free and unimpeded will.

No modern equerry or even mere horseman holding the slightest respect for the art he professes is willing to admit that the horses he trains are out of equilibrium and stiff, and that therefore they are hard-mouthed. Hence, it stands to reason that ALL MODERN METHODS CLAIMING THE SLIGHTEST CONNECTION WITH THE TWO SCIENTIFIC PRINCIPLES—PERFECT EQUILIBRIUM AND COMPLETE FLEXIBILITY—ARE EITHER BASED ON OR ARE MERE MODIFICATIONS OF, THE BAUCHER METHOD, *nolens volens*—in plain English—whether they wish it or not.

But while the lateral flexion of the *neck* is inadvisable —excepting in some very rare cases, the lateral flexion of the *jaw* is of paramount necessity for the obtaining of increased mouth-lightness, and for the resulting control of the horse, of which guidance is one of the forms.

We have seen—pages 241, 242, and 243 of the preceding chapter—and riders of even limited experience cannot but have realized at some time or other, that horses resist the indication to turn, and sometimes refuse absolutely to turn, by thrusting the head in the direction contrary to the one towards which the direct rein is used in order to attract them. This they do, as already said, by stiffening the jaw, and in addition often stiffening the same side of the cervical region of the neck, which is usually sufficient for them to create trouble—for an inexperienced rider. Often they stiffen the whole side of the body, from end to end, when the defense is fully developed.

The manner of overcoming this resistance having been explained in the previous chapter, we will now study the means by which even the embryo of this defense is rendered impossible.

A defense, as we have already said, starts usually with the tightening of the jaw, and the stiffening of the muscles (of one side especially) of the neck;[1] it is therefore comprehensible that the horse will be unable to offer his rider even the commencement of resistance, *if* the touch of the reins, or some other more or less coercive means, such as the legs, the whip, or the spurs, as explained later, compel him to open the mouth, and forcing him therefore to relax his hold on the curb, make him flex the muscles of the cervical region of the neck. That embryonic resistance not having been allowed to appear, it is superfluous to add that it will be unable to extend farther along the animal's body; hence it will be equally unable to develop into a complete defense.

The means to this important and desirable end is then the lateral flexion of the jaw and of the cervical region of the neck (one cannot be effected without the other) which, like all other flexions, must be learned by the rider, and taught to the horse, from on foot.

In order to do this, the rider will stand by the side of the horse as for the direct flexion—as explained on page 158, Chapter X of *Principles of Equitation*—and taking the snaffle-rein as for that flexion (therefore, twisting it forward) will take the curb-rein *of the opposite side* with its corresponding hand, passed under all the reins. He will then use snaffle- and curb-reins *so as to obtain a direct flexion* (page 158 *et passim,* Chapter X of *Principles of Equitation*). As soon as he obtains one, or let us say two, *good* direct flexions—in response to which he will, of course, relax the rein tensions—he will push his snaffle hand, and rein, *slightly* towards the horse's nose, simultaneously bringing his curb hand *slightly* towards himself (*Fig. 69*). This concerted action of the hands will cause the horse's head to turn *slightly* to—in this case—the left side, side-bending at a point just behind the ears, *not* further back along the

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[1] In some defenses, the tightening and stiffening begins in the region of the Center of Propulsion, as, for example, in rearing.

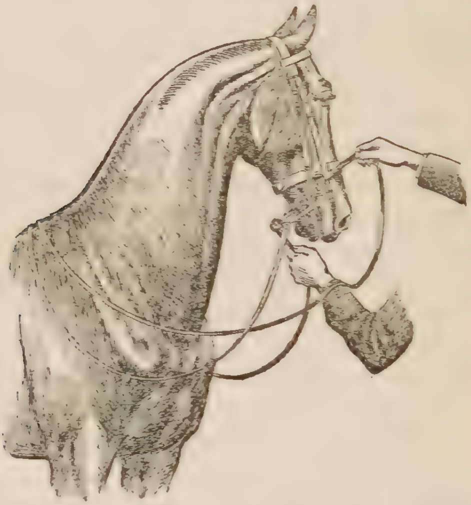

FIG. 69.

Beginning of the "Lateral Flexion of the Jaw." The head is here turned at an angle oscillating between 15 and 45 degrees with the neck.

neck—say at an angle of 15 or 20 degrees with the rider—and will simultaneously enable the rider to obtain a flexion of the jaw, which will be effected with a quickness *proportionate as the first (direct) flexions,* sought before the head was turned, *will have been well made,* and consequently *in proportion as those direct flexions may have produced complete, or nearly complete, flexibility of the jaw.*

When he has obtained a couple of *good* flexions of the jaw with the horse's head turned at that initial 15 or 20-degree angle, the rider will proceed to make him turn it further away by another 10, 15, or even 20 degrees, so that the animal's head will then be at an angle of say 40 degrees with his neck, and the jaw will flex *there.*

Thus, from slight turning to slight turning, and from a couple of flexions to another couple of flexions after each turning, the rider will at last obtain complete flexibility of the animal's jaw with his head ultimately forming, *at the cervical region of the neck,* an angle of from 75 to 90 degrees with the neck (*Fig. 69-A*).

It is necessary that as the horse's head turns farther away from him, the rider *quietly* step sideways in such a manner as to perform a quarter of a circle in front of the horse so that, when at last the horse's head is turned to the farthest point it can reach laterally—within the scope of the 90-degree angle—the rider will find himself nearly facing the front of the horse's chest, instead of being by the side of his neck.

It is advisable for him to do so because otherwise he would involuntarily pull on the opposing rein (the one closest to him) and thus either prevent it from pushing the animal's head away, or compel it to attract the head back again to its normal position—in either of which cases the lateral flexion of the jaw would not have been effected.

A latitude in the ultimate angle of the head with the neck, which may vary from 75 to 90 degrees, is necessary because some horses' necks being thick precisely at the latch (cervical region), they cannot flex it at that point so completely as their better-formed brothers. They therefore defend themselves more or less violently, if compelled to flex it to a greater degree than their conformation permits them. However, they may be quite as light and as flexible at a lesser angle of perhaps even only 60 degrees, and consequently such horses may be under as complete control therefore as easily guided, as a better necked horse able to flex the jaw with his head placed at an angle of 90 degrees.

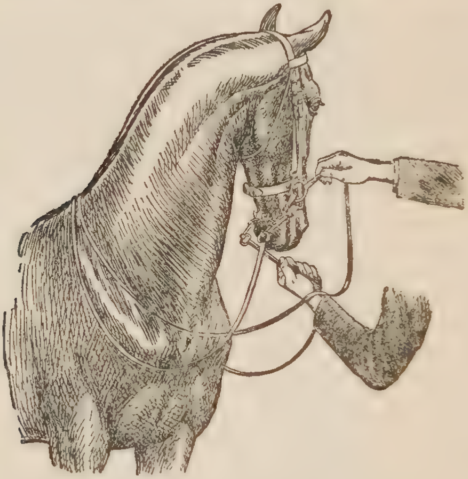

FIG. 69A.

End of the "Lateral Flexion of the Jaw." The head is turned at an angle oscillating between 75 and 90 degrees with the neck.

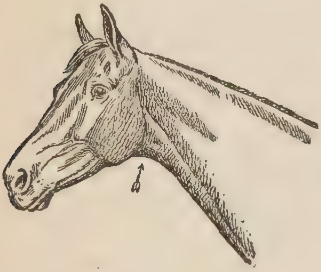

FIG. 70.
Horse with perfectly sane latch.

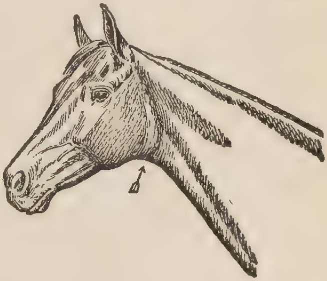

FIG. 70A.
Horse with latch affected by enlarged glands.

Another reason why some horses find the lateral flexion of the jaw difficult is the enlargement of the jugular glands which is apt to exist in cold-blooded horses, more than in thoroughbreds, or in horses "near the blood." As this glandular enlargement (*Fig. 70-A*) sometimes presents a nearly unsurmountable obstacle to the turning of the head so closely behind the ears as to involve the cervical region of the neck, it also often causes horses' mouths to be lighter on one side—on the unaffected side—than on the other. Such horses therefore require to be worked more on the side thus affected than on the other (*Fig. 70-A*). "Worked more" signifies that such horses have to be flexed more on that side, possibly ridden more on that side's reins, than on the reins of the other side, and they may also have to be aided more by that side's leg. In fact, it often occurs that horses whose one-sidedness due to this cause—or some other—has not been properly attended to by inexperienced or careless riders, must be ridden for some time practically on one rein (or one set of reins) exclusively and aided by only one leg under almost all circumstances. It goes without saying that once normalized such horses are to be handled in the orthodox manner.

When such glandular enlargement exists, the rider must not insist on turning the horse's head farther than what appears to be his limit on that side—the passing of which point may cause the animal actual pain and thereby produce more or less violent defenses. Moreover, he must apply himself, when seeking the lateral flexion of the jaw on the unaffected (or less affected) side, not to cause the animal's head to turn to a sharper angle than it was possible to turn it on the affected or painful side. In other words, if he has been unable to turn it to more than an angle of 60 degrees, for example, on the side where the glandular enlargement exists or is bigger, he should not allow it to turn to an angle of 65 degrees on the side on which the glandular enlargement is smaller or perhaps does not exist. (However, it occurs rarely that horses have only one side affected, although they as rarely are affected equally on both sides.)

Here is the reason for this advice: if the animal's head were allowed to turn to one side more than to the other, it would simply maintain the difference existing between the two sides because of the physical affection. This difference would naturally prevent the horse's forepart from balancing itself properly, consequently would affect very adversely his general equilibrium, and therefore defeat in him the very ends of equitation.

Like all other flexions, the lateral flexion of the jaw must first be practiced with the horse's head at a height where the animal finds it easy to perform; as he improves, it must be obtained with the head at a higher level the next time, then at a still higher level the next time,—all of which may or may not take place in the same lesson—and so on, until eventually the horse flexes the jaw laterally with the head as high up as his conformation permits.

This flexion, as already said, must be obtained with equal facility on both sides, and it should therefore be practiced more—although never to the point of fatiguing or disgusting the horse—on the side that presents difficulty than on the other. Moreover, when the rider passes from one side of the horse to the other, he must do so in the same way and observe the same precautions advised elsewhere in this book (Chapter IX).

While seeking lateral flexions, especially from on foot, the rider must take great care not to stiffen the biceps, which would immediately cause the animal's neck to stiffen and would render the procuring of this flexion more difficult, for both horse and man; might even, in certain cases, preclude it altogether. Consequently, when the horse offers some resistance in turning the head, it is preferable to use a little more snaffle-rein at first, in order to determine a little more movement forward rather than insist doggedly with the curb-rein, and to use the curb-rein only after having obtained that slight increase in the movement forward, which usually occurs so promptly thereafter that one *practically* uses both reins at the same time.

It sometimes occurs—although rarely with experienced horses—that in order to avoid flexing they turn the haunches away from the side to which their heads are being induced, and thus preclude the bend of the neck in the cervical region and defeat this flexion by re-establishing themselves in a straight line from head to tail. Inexperienced green-horses are more apt to indulge in

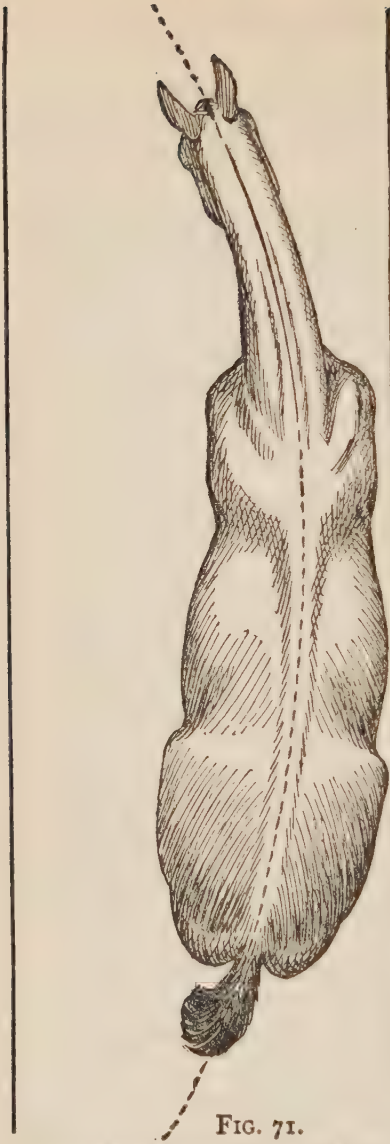

FIG. 71.

Horse flexed laterally—to the left from head to tail.

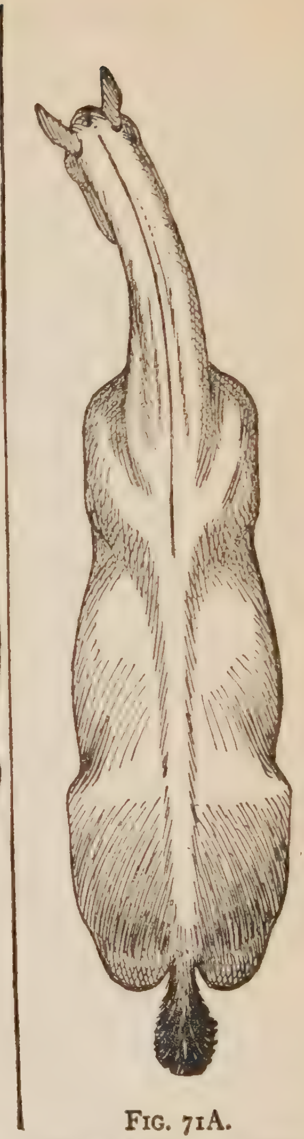

FIG. 71A.

Horse having destroyed most of that lateralcy by straightening his body.

this trick than experienced ones because the lateral flexion of the jaw causes a change—sometimes radical, depending on conformation—in the location of the weight of the head and neck, which renders it difficult for them to adapt themselves to this change in their equilibrium. To re-establish which, as already said, they straighten the line of the body from head to tail, or rather from tail to head, since they accomplish the process by moving the haunches toward the side opposite to that towards which they are being flexed (*Fig. 71* and *71-A*). This can be effectively obviated by placing the horse close to the wall, and making him flex the head laterally toward the center of the ring. As he then cannot throw the haunches to the other side because of the knee-board or wall, he will be obliged to turn the head, and consequently to flex the neck, laterally.

In order to make the horse execute the lateral flexion of the jaw mounted, the rider will first have to obtain a direct flexion—on either curb or snaffle or both as he may prefer or as the horse may flex better. As he obtains the first direct flexion—and therefore immediately relaxes the tension of the reins—he will obtain another movement forward, without motion of the feet, unless the horse already has that movement sufficiently; but, instead of receiving the "mouth-result" of that movement forward on a *comparative* pull on the reins, in equal proportion on both sets of reins, he will receive it with the reins of one side *comparatively* loose, while he uses the set of reins on the other side in such a manner as to attract the horse's nose to that side. Let us assume that the right set of reins will attract—assuming that the reins are carried in the second elementary position, described in Chapter III of *Principles of Equitation.* But in order that the attraction effected by the right reins may not induce the horse to turn (circularly or otherwise) toward that side, or to pivot toward the other, it is necessary that they act very tactfully, and that the hand using them be twisted, nails upward, more than usually in order that while attracting the nose, the exaggerated hand-twisting causes these reins to bear against the neck in light opposition to the shoulder. Therefore, they prevent the shoulders from going to that side. This is technically called "holding the shoulders."

It goes without saying that, as the horse turns the head at the cervix and flexes the jaw, the rider will *relax the arm* in response to the turn of the head, and *relax the fingers* in response to the flexion. Whereby it will be seen that in order to obtain this flexion satisfactorily, the sectional control over the hand and the arm muscles must be very complete, so that they will be able to act separately.

Meanwhile, the other set of reins—the left, let us say to continue with the same example—will have to act with such apropos as to help maintain the horse, in a general way, in a straight direction. But in so doing, they must not prevent him from keeping the nose—therefore the jaw—turned to the right side, or else there would be no lateral flexion of the jaw.

And here the principal difficulty of this flexion (from on horseback) presents itself—a difficulty which, if, and when, successfully and tactfully conquered, offers to the rider the most effective means of obtaining greater mouth and body flexibility from his mount, and consequently a higher degree of collection. As stated on pages 257 *et passim,* when this flexion is requested of him by the rider dismounted, the experienced horse will sometimes, the green one often, try to re-establish his equilibrium by straightening the line of his body from tail to head. (*Fig.*

71-A.) While this occurs more or less often when the lateral flexion of the jaw is requested from on foot, it is very rare indeed that it does not occur when this flexion is requested from on horseback. This comes to pass because the rider's weight, being added to the derangement in the horse's balance caused by the flexion, renders the re-establishing of poise still more imperative to the mounted than to the unmounted horse. And, curiously enough, this flexion seems, as a rule, more difficult, especially for the inexperienced rider, to obtain from on the back of a motionless horse than from one that is moving.

In order to prevent the horse from turning his whole body from tail to head, or from swinging the haunches in his effort to thwart the lateral flexion of the jaw, the rider's leg must be brought to bear against the animal's offending flank in such a manner as *at least* to maintain it in line with the shoulders.

In some cases—as for example to start the horse on the "school canter," explained in the following chapter—as well as for training purposes, it is even advisable that the animal's haunches be to a greater or less extent *turned toward* the same side on which the lateral flexion of the jaw is being sought, which causes the horse's body to present a line very slightly crescent-like from head to tail (*Fig. 71*).

It goes without saying that if the horse were to turn the haunch too much to the desired side, the leg action that has caused excessive deviation should be diminished to the extent strictly required. And in case the turning of the haunch were to be marked to the point of impairing, even slightly, the animal's movement forward the direct leg must be used—in this case, near the girths, rarely farther back. It must also be used, under these circumstances, with more or less slight repeated touches, which should, however, be more energetic if the leg *has* to be applied farther back than near the girths.

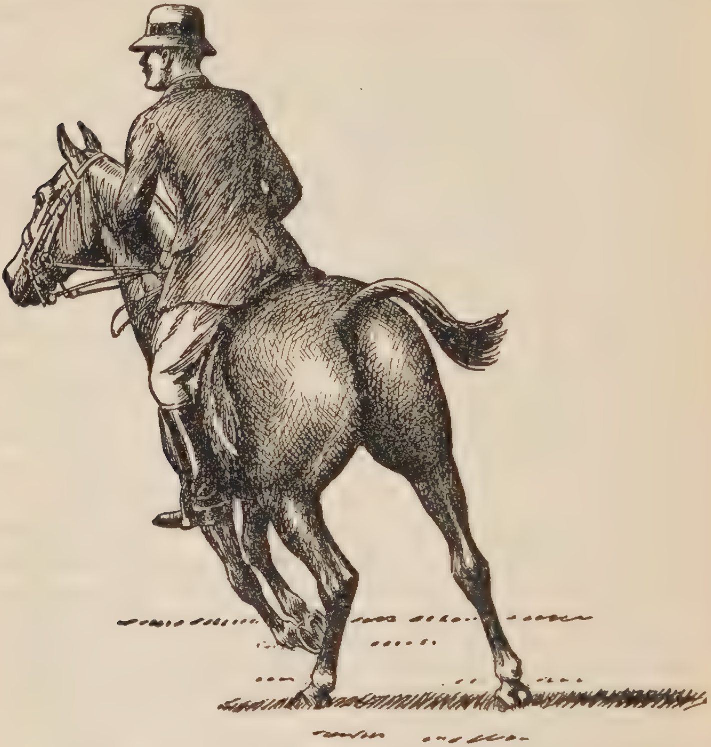

FIG. 72.
Horse leaning to the turn with practically the whole body.

Thus, if, for example, the rider is seeking to flex the horse's jaw laterally to the *right,* he must sustain or even push—as the case may be—his haunches to that side by means of the *left* leg.

This combination of the reins (or of only one rein) on one side with leg action on the other side is technically called a "diagonal effect"—the expression being a literal translation of the *"effet diagonal"* of the French who, through Baucher, apparently its originator, were to the best of the author's knowledge the first to observe and note it.

This diagonal effect, as is evident because of its intricacy—which the reader will appreciate better when he tries it—and on account of the delicacy with which it must be sought in order not to make a mess of it, can be approached only by advanced riders; which does not mean mere stickers-on, but signifies persons who can ride with tact, delicacy, and refinement.

When, contrary to the diagonal effect, leg and reins on the same side are used together, their combined action is called a "lateral effect"—in French *"effet lateral."* For example, when an opposition to the haunches is effected—by means of a rein or set of reins—in order to reinforce the efforts of the leg on that same side (as for instance when a horse refuses to pivot on the shoulders—pages 111 and 139; or on the haunches, page 203; or to sidestep, the rider so doing is resorting to a lateral effect to gain his ends.

When a leg is used in a diagonal effect, the rider must be prepared to carry it as far backward as may be necessary, and to apply it by pressure, (*Fig. 63*) more or less light (*Fig. 63-A*) or heavy (*Fig. 63-B* or *C*) if the horse's resistance be active, or by repeated touches more or less sharp or light, if the horse leans more or less heavily to this side and shows more or less stubbornness and lack of movement forward in yielding to the leg.

When the horse resists a diagonal effect by pulling with the head more or less high, the rider must lower the hand (the hand making that effect) in such wise as relatively speaking to force the animal's head downward.

This forcing is obtained very effectively by means of the third position of the reins, page 144, if the right lateral flexion is sought; or by means of the fourth position of reins—page 145, if the same lateral flexion is sought from the left. In these cases the separate snaffle-rein must be lowered in such wise as to cause its tension to produce a pressure of the bridle on the cervical region of the horse's neck (just behind the ears), as occurs when the rider's hand makes a low tension on the rein (lower dotted line of *Fig. 51*).

If on the contrary the horse resists the lateral flexion by boring, therefore lowering the head more or less, then the hand seeking it must be lifted. Again in this case the third or fourth positions of reins prove useful, because the separated snafle-rein can then be lifted as a deterrent of boring, against which a sustained tremolo is often very efficacious (higher dotted line of *Fig. 51*). This was successfully practiced first by Baucher.

A position of reins which helps to teach promptly the lateral flexion of the jaw to horses from on horseback is the seventh, originated by Mr. James Fillis, author of the widely known book entitled *Breaking and Riding.*

In this position the divided reins are held crossed, the snaffle and curb of each side in the corresponding hand, so that the snaffle-rein enters the hand over the index, on which it is held by the thumb, and then continues along the palm, while the curb-rein is taken in the full hand, entering under the little finger, and then continuing along the palm over the index, on which it also is held by the thumb (*Fig. 73*). It is thus another and more elaborate modification of the English position of reins.

When the rider carrying the reins in this (Fillis) position, wants to use the snaffle-rein, he can do so very effectively by bending up the wrist in such wise as to bring the index and thumb toward him (as in *Fig. 73-A.*) and when he wants to use the curb-rein he has only to turn the hand in the normal manner, nails upward (as in *Fig. 73-B*).

But while this position of reins offers this undeniable advantage as well as others for training purposes, it is intricate to handle, riders finding it hard to lengthen and harder to shorten the reins easily and promptly, as is often required. Therefore, in this position the reins have to be measured very exactly, and rather short, at the start; and their length has to be maintained uniform, practically the whole time this position is used.

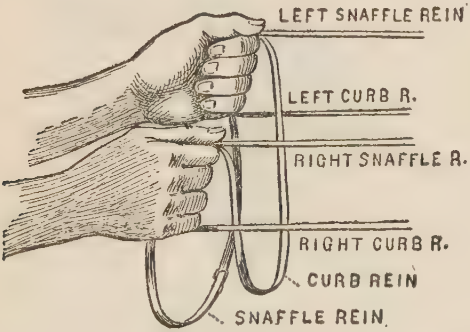
LEFT SNAFFLE REIN
LEFT CURB R.
RIGHT SNAFFLE R.
RIGHT CURB R.
CURB REIN
SNAFFLE REIN

FIG. 73.
The "Fillis," or seventh, position of reins.

Although it was doubtless deduced from the instructions previously given concerning the preliminary securing of the movement forward, that this *sine qua non* of all good training must be *especially* present during the lateral flexion of the jaw, it is advisable here to emphasize this point by saying that this flexion must *never* be conducive to the throwing back of the horse's weight *on to his hocks,* but must, on the contrary, tend to *in-*

crease the freedom of action of the said hocks, by reason of sending of the animal *forward,* up to his bit and consequently *up to his lateral flexion.* Another point to be watched by the person seeking the lateral flexion of the jaw from on foot, but especially from on horseback, is not to allow the distortion of the animal's head to cause the weight of his neck and shoulders to lie, even temporarily, more on the forelimb of the side opposite the one to which the head is turned, than on the one toward which it is turned, consequently not more on the left foreleg when his head is turned to the right than on the right foreleg, and vice versa.

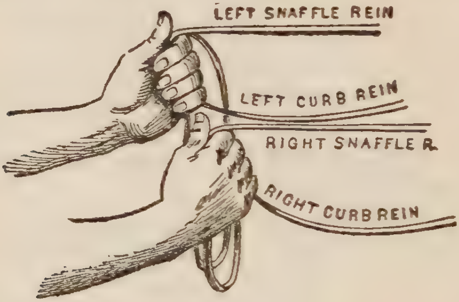

FIG. 73*a*.
The "Fillis" position of reins, with the "snaffle" predominating.

It is comprehensible that if such a thing occurred, the lateral flexion would negative one of its *raisons d'être* because, instead of helping to lighten the forehand it would do exactly the contrary, by reason of the increase of the weight on each limb alternately as the lateral flexion would be sought from one side and then from the other.

The lateral flexions of the jaw, and consequently the diagonal effects, when properly applied in training, help to develop the trot in its action, or its swiftness, or both, according to the rider's will, and also render the horse's

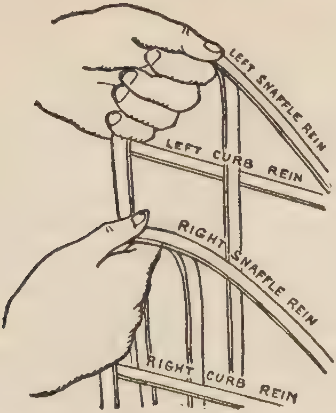

FIG. 73*b*.

The "Fillis" position of reins, with the "curb" predominating.

gaits far more agreeable than they may have originally been, because of harmonizing them very precisely.

CHAPTER XXIII

THE SCHOOL CANTER

THE variety of canter, termed "school" *galop de manège*, is a very slow canter; it stands, therefore, in this respect toward the canter—treated of in Chapter XVIII of *Principles of Equitation*—just as that canter stands towards the gallop.[1] Otherwise stated, the ordinary canter is a slow gallop, and the school canter is a slow canter. As said at page 234 of *Principles of Equitation*, "a well-trained horse ridden by an advanced rider can canter as slowly as the average horse walks"; and on reaching the status of high-school, a horse can canter absolutely in place, without gaining ground to the front. But this latter is a feat that very few horses indeed, and still fewer riders, can consistently perform because it requires a degree of energy joined to mental calmness that few horses possess, power joined to elasticity developed to a point that few trainers have the patience, or the opportunity to make them reach, and an amount of tact, delicacy, apropos, and vigor of aids that are rarely found in combination in an individual rider.

For the school canter to deserve its name the horse must then be able to canter as slowly as he walks, *not* because of his being held down to it by sheer force of hand, but because he is so thoroughly flexed from mouth to tail, his mouth, therefore, being so sensitive to the action of the reins, and his spinal column so easily mobilizable, that *the mere fact of his going up to his bit and meeting it at each stride, causes him to flex the jaw, at each stride.* It can be properly said of such a horse, either that *the mere fact of his flexing brings his whole spinal column into motion,* or that *the mere fact of his moving causes his spinal system to determine the movement of the jaw called flexion.*

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[1] This gallop has nothing in common with the extended or racing gallop.

This motion of the spinal system is then highly *organized motion; motion controlled by the horse himself,* the *ultima ratio* of control sought by the rider through imparted flexibility which enables the horse *to balance himself as the result of his own actions* (in going up to the curb, flexing, etc.) and *not as the result of any special effort on his rider's part.*[2]

The well-bred horse who has the *real* saddle quality of action, who therefore uses his hocks with freedom and vigor, in perfect harmony with his foreleg's motions, and is furthermore endowed with sufficient energy, performs this canter by lifting the feet higher off the ground than the ordinary horse, or than he himself, does at the ordinary canter (*Fig. 74*). This increase in his action does not cause any discomfort to his rider, as *Fig. 74* shows. Even the cold-blooded horse "performs" a little higher at the school canter than at the ordinary canter, when urged to do so.

That is the *perfect School Canter.*

Doubtless, the reader has by this time realized what delicacy of tact, what precision in the application of "superior and inferior aids"—hands and legs—the rider must develop *in himself* in order to obtain the results required by the standards of the expert horseman, and having also realized what flexibility of body, elasticity of limbs, and mental calm and submissiveness he must know how to develop *in his mount* in response to his own endeavors from on horseback, the reader will now appreciate that the school canter executed *academically well* is not within the reach of every novice bestriding any horse.

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[2] Some trainers, nevertheless, obtain with much effort and after many vicissitudes the school canter by more severely coercive aid actions at the start of the work, but that is a difference of method not worthy of discussion.

When handling a horse so well trained that he can execute the school canter correctly, the advanced rider—and *a fortiori* the expert, or the high-school rider—will find that he is able to make his horse start, change gait, perform turns or circles, literally without the rider's doing more than *think* of the required movements; he can execute changes of hand and consequently changes of feet (explained further on) again without having to do much more than *think* of the requisite changes in indications. If he wants to bring his mount to a halt from even the fastest gait, he will not have to do much more than either quietly close his legs near the girths, or just lean slightly back and close his fingers on the reins, or say "ho!" beneath his breath, or perhaps merely *think* of stopping. The satisfaction and pleasure thus afforded is an absolute revelation to the "common or garden, variety" of rider.[3]

The foregoing is no fiction. *It is positive fact.* The sufficiently trained horse ridden by the sufficiently skilled rider almost literally *obeys his rider's thoughts.*[4]

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[3] The "cultivated, or hot house variety" of rider is the one who has first received a thorough education in a Riding Academy.

[4] After years of wondering how this took place a ray of light seems to shed itself on it through the announcements made by Prof. Cazzamali, of Milan, Italy, (*New York Times,* August 21st, 1925,) and Prof. Charles Henry, of the Sorbonne, Paris, France

But these results, undreamed of by the majority of those who from time to time seat themselves upon sundry horses, are obtained by the excellent rider *only* from the excellently trained horse. We will continue to explain to the student the means whereby he too will be able to obtain similarly excellent results, both in himself and in his mount.

Remembering first of all that he is now supposed to be learning, therefore riding in a ring, he must bear in mind also that while in it he should cause the horse to lead at the canter on the *off forefoot* when going to the *right, i.e.,* with the wall on his left side—and on the *near forefoot* when going to the *left.* (*See* pages 235 to 237 of *Principles of Equitation.*) This is known as cantering "true." If he fails to observe this rule, the horse may cross his legs and fall when turning one of the corners, and while this occurrence is barely possible at the school canter, it becomes increasingly likely in proportion as the horse goes faster than at the school canter. In order to avoid such a mishap, which might be far more serious for both horse and rider than a mere spill, the student rider who feels his mount going faster than he intended—*especially if on the wrong lead*—should immediately stop

(*New York Times,* August 27, 1925,) relating to radio activities of the human brain apparently hitherto undiscovered.

While—as usually occurs—other scientists may challenge the accuracy and certainty of the phenomena described by those announcements, they may eventually prove to be the first steps towards the explanation of the horse's submission to his rider's mere thought, as well as lead to the determination of the means whereby horses—and most other animals,—understand one another although not enjoying the faculty of speech.

If, once ascertained, these cerebral radio activities can eventually be controlled, in humans as well as in animals, future generations may come to possess means hitherto unsuspected, of governing and controlling horses, and of developing their faculties, physical as well as cerebral, to an extent and with a thoroughness and an ease of which we have not the slightest idea at the present time.

his mount and begin all over again; allowing him to canter again *only after he walks and comports himself calmly.*

Later, when he has acquired the necessary knowledge, and developed sufficient tact, he will—at the school canter, of course—be able to make his mount turn corners and even circle with the wrong foot leading; for example, with the near fore leading while turning to the *right,* or *vice versa.* The canter on the wrong foot—when caused voluntarily by the rider—is technically called "reversed canter," false canter," or formerly, "counter-gallop." He will be able to do this because he will have learned to balance his mount properly by collecting him, and especially by *collecting him diagonally*—that is by means of the diagonal effects, explained in the preceding chapter.

To return then to the direct (or true) school canter: the rider will now try, first of all, to obtain a higher degree of collection *at the walk* than he had before, by means of diagonal effects. This he will do by harmonizing the hand and leg actions to the extent he finds sufficient to increase the hock action, consequently to increase the movement forward, although the horse will actually be *moving less fast*—gaining less ground.

If, instead of that, the action of the legs were deficient and did not therefore obtain increased hock action, then the horse, going slower mainly because of leaving the hindquarters too far behind him, would be in no condition to start in the school canter. It is consequently now especially that the artistic use of the legs (Chapter XVI) comes into play, because alternations of pressure (*Fig. 63-A, B,* or even *C*) and repeated touches (*Fig. 64-A* or *B or even Fig. 65-A* or even *B*), or the use of *both* those qualities of action *at the same time,* in the *same leg*—or in both legs—procures results that can be wonderful according to circumstances, to their apropos, to the horse's degree of sensitiveness, and so forth.

The horse then not going faster—not covering more ground—while nevertheless being stimulated to the extent of being compelled to bring his hind feet more under his center than before, must expend his increased energy in some direction. Being prevented from going faster and from gaining ground by the elevation of his head and neck, and by the transfer of most of their weight to what may now be called the "Center of Collection" established between the center of gravity and the center of propulsion—in other words to a point *under the rider's seat;* being equally prevented from moving sideways because of the proximity and activity, though not necessarily strength, of each of his rider's legs on his flanks; the horse will have to expend that increase of energy *upon elevation,* which is the logical preparation for the comparatively high-actioned gait called the school canter, as explained at the beginning of this chapter and demonstrated by *Fig. 22.*

When he feels this increase of elevative activity, which gives the sensation that the horse is ready and anxious to do anything the rider may next indicate, the rider will obtain a *moderate* lateral flexion of the jaw and neck *towards the side of the lead in which he desires to canter,* by means of the diagonal effect described in the preceding chapter. We are assuming that the rider is preparing to canter on the *right lead.*

The rider has previously increased the movement forward by means of the collection. He will now, by using the left leg, urge the horse's right shoulder and leg to move forward. As a consequence, although the weight of his head and neck has by their elevation been brought back on to his center of collection, yet this was preceded and caused by an increase in the activity of his hindquarters; it therefore stands to reason that, far from hindering the free development of hock action, it will increase it, as demonstrated by *Fig. 22.*

But a danger lurks at this precise moment, in that if the rider's aids be not judiciously used, or if the horse has a tendency to throw the haunch to the side (the right, let us say, in order to continue with the same example), he may, as a result of the action of the aids, do just that, namely, throw the haunch sideways and follow it by throwing the body also more or less to the side. This throwing himself sideways is technically called "traversing himself." It is not side-stepping, although it looks like it to the uninitiated. If he does this, he will be unable to canter, excepting on rare occasions. And when on those occasions he does start cantering, he will do so oftener than not anomalously, *i.e.,* start the canter on the left lead while "traversing himself" to the right, or vice versa.

The slight bend of the horse's spine from head to tail, demonstrated by illustration *71,* must be still slighter in this case, in order to prevent this disagreeable traversing himself from taking place. To this end it is necessary that while the rider *tactfully* uses the opposite leg (the left in this case) he should keep the direct leg *tactfully* active also. That is to say, in this case, he should keep the right leg *tactfully* working near the girths, in order to maintain the shoulder in position, yet ready to *slip* backward so as to forestall any traversing which the horse may attempt of his own accord, or which may be produced by a too marked indication from the opposite leg. Which *nearly* amounts to keeping the horse's body but a trifle away from a straight line from head to tail instead of a more marked curve of the spine.

The foregoing being obtained, *both* legs should be used at the moment of starting the canter: the opposite leg *as a rule* a little more backward than the other leg, and the direct leg *as a rule* a little more forward, say just behind the girths; for reasons which by this time should be well understood by the reader.

The quality of actions of the leg aids, at the moment of starting into the school canter, should be, *as a rule,* an accentuated repetition (*Fig. 65,* or *65-A*) of the opposite leg, and a light repetition (*Fig. 64* or *64A*) faint, airy, but becoming decisive, if need be, of the direct leg; both combined with a quick *but delicate* raising of the hands, toward which the horse, *not being held,* will rise gracefully because in perfect poise and free-mouthed. This raising of the hands should not be exaggerated because when a horse, and a rider, have reached this degree of fineness, the mere turning of the little finger, or at most of the two last fingers will be a sufficient raise to meet the purpose.

Although this explanation may seem lengthy, its net result, from the moment the rider seeks the collection (*Fig. 22*) until the moment the horse starts cantering (*Fig. 74*) may take less than a second's time to obtain, in the case of an expert riding a perfectly trained horse; but of course, a little more than that in proportion as either horse or rider or both are more or less in the novice stage.

We said that *as a rule* in order to obtain the school canter the leg aids are to be used with the opposite a little more backward than the other, and the direct leg a little nearer the girths than its mate. But while that is the rule, there are exceptions in which the direct leg has to be carried more, even far more, backward than the opposite, or in which it even has to be used exclusively, while the opposite leg is carried strictly in the position at rest. One such exception occurs when the horse, either by reason of stiffness of the lumbar muscles of the direct side or through force of habit, decisively or persistently throws the haunch towards the side of the leading foot at the moment of starting the canter (or even previously to that) though sometimes without reaching the point of traversing himself. In such a case, the direct leg must not only produce the canter—in extreme cases without any assistance from the opposite leg—but must also straighten the haunches simultaneously with the break into the canter. As a more or less vigorous "dig" (*Fig. 65-A* or *B*) of the direct leg is often required in order to do this properly, it may often be that something more than the mere leg (and heel) should be used—either the spur, if the rider can be trusted with spurs, or the whip, which should be carried in the left hand if necessary to use the left leg as the direct one. Many horses, especially in the United States, have a tendency to throw (or lean with) the haunch preferably to the left, without reaching the traversing extreme, which tendency does not appear as regards throwing the right haunch.

The reason for this seems to be that as a rule most persons' right legs being stronger, more active, more dexterous than the left, they have, without perceiving it, tended to flex the haunches of the horses they habitually ride leftward.

(This fact is an important reason why the exercises advised in Chapter III are so necessary).

The contrary occurs, of course, when the condition of the rider's legs are the reverse, or when the horse is habitually ridden side-saddle by a lady who does not know how to use her riding-whip properly, or perhaps in deference to some whim or fashion does not carry one—and is equally untaught as to the use of the rein in opposition to the haunch for the purpose of keeping the haunch in line. We shall speak of this again in Chapter XXVIII on "Side-Saddle Riding."

Although instantaneous counteracting of the result of this bad habit and obtaining the canter on the desired foot notwithstanding its manifestation, proves the extent of a rider's knowledge and tact, it is very advisable that a horse which has that habit should not be cantered on the lead toward which he usually tries to throw the haunch, until this undesirable tendency of his has been cured. He should therefore be worked more on the "hand" towards which he does not throw his haunch—of course by producing flexibility—in order to straighten out his haunch, or at least until it is possible for the rider instantaneously to replace the haunch in line before calling for the canter.

In case for some reason a horse, who has this tendency to throw the haunches to the side of the leading foot, *has* to be cantered on that foot, without his rider's having the time to give him some straightening out work, the best means to employ is the opposition to the haunch, effected by the same rein with which the lateral flexion of the jaw is sought. In this case then, one rein simultaneously fulfills two distinct mission, because it acts as a direct and an opposite rein at the same time.[5] Simultaneously with the hand action, the application of the leg aid on the same side should be effected either by repeated pressure (*Fig. 63*) or by repeated touches (*Fig. 64*); in other words, this combination of the upper and lower aids' action is putting into practice the lateral effect, as explained on page 263.

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[5] If the rider's hand technique is highly developed, he can make this rein's mission three-fold: "direct," as obtaining the flexion of the jaw; "opposing" to the shoulders; *and* "opposing" to the haunches, practically all at the same instant.

In addition to this tendency to throw the haunches to the side of the lead at the *moment of cantering,* there are cases in which the horse leans with the haunch to that same side *after* having started cantering. In such cases he commonly does so when he is caused to execute a circular movement of some sort.

In order to overcome this, it is necessary, as explained elsewhere, to suppress more or less completely the use of the opposite leg in determining the turning, and therefore to employ the lateral effect more or less exclusively. Consequently, in contrast to the horse that throws the haunch *before* starting to canter—or simultaneously with it—the horse who leans the haunch while cantering on a circular path must not have his gait changed (must not be made to walk) in order to be taught to overcome the haunch-throwing, or haunch-leaning habit. On the contrary, he must be corrected in movement. The remedy again is the lateral effect while he is circling, namely, opposition to the leaning haunch by the direct rein, and by the direct leg simultaneously. In which case these oppositions, especially those by the leg, must be effected, with such tact and "airiness," as not to induce the horse to change hands—turn in the opposite direction. The marked attractive action of the direct rein (*Fig. 46*) will also help to prevent the horse from changing hands.

A leaning that is far more common than this leaning by the haunches, and to which most horses will give way unless watched—or unless exceedingly well trained, and continuously well handled—is the leaning by the shoulders, as in the trot and walk, as explained, Chapter XXI. The remedy for this lean of the shoulder is lifting of the rein toward which it occurs, just as in the cases of trot and walk; it may even go to the extent of needing the application of the direct leg aid near the girth; and possibly also of requiring the diminishing practically to the vanishing point of the opposite leg aid's action (as explained in the preceding paragraph).

In order to slow the canter down to the point of its becoming a real school canter, one must, of course generally speaking, obtain *the highest possible degree of collection* as already advised. But, while this is easy to say, inexperienced riders at first find it difficult to do, as it is not a question of holding the horse back, but of making him slow down to the school canter without being held back—in other words, *without continuous rein tensions.* And according to the different temperaments, sensitiveness, and other idiosyncrasies of various horses, its execution is at times not of the easiest even for experts.[6]

In order then to learn to obtain this higher degree of collection at the canter—which is synonymous *in this case*[7] with slowing down to the school canter, and incidentally in order to teach it to the horse—various means are available.

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[6] As an example in point I will mention an incident which occurred some years ago at the Central Park Riding Academy, New York City. A visiting European officer there rode a horse the property of one of my lady-pupils, to whom I was then giving lessons in training. The horse was the worst borer I had ever handled, and when starting at the canter would plunge wildly *unless* he had been well collected previously by very delicate aids, as my young colleague Mr. Murray Wilder, who then kindly assisted me, and had worked the horse with me, knew how to do. Although reputed an expert, this officer did not put into practice the finer technique of the art, and started the horse cantering without having previously collected him—as I had tried to advise him to do before he had even mounted. The result was that the animal behaved *horribly,* and to save his reputation—as well as mine—the lady not being in riding attire, and being myself unable to ride, I had him ridden there and then by Mr. Wilder, under whom he went *perfectly.* With characteristic modesty, Mr. Wilder politely offered excuses, that the horse "knew him better," and so forth; but the officer was sportsmanlike enough to declare spontaneously that he had "massacred" him: a statement by no means exaggerated.

The first of these means, and the one most generally employed—sometimes to excess, (*ad nauseam*, for the horse subjected to it), is to start the horse cantering and after a few strides at the canter, to make him walk, at a slow *and collected* walk, (which latter should always be required at least for a few steps, after the horse has cantered, galloped, or trotted, unless the trot was slow). After a few repetitions of the foregoing and those few last steps of collected and slow walk, full rein can be given the horse, if desired, and he may be allowed to walk as he pleases—which ought to be done especially when riding in the open.

Another means employed by various teachers and trainers is to obtain a complete stop: take one or two full steps at the walk and then again start cantering. Older methods even advocated stopping, *backing,* and starting anew at the canter. While this means is one of the excellent proofs of thorough horsemanship that a rider can give, and an excellent test of the superiority of the training of a horse, it is, precisely on account of its difficulty, not advisable for student-rider or green horse. Although after long training, more or less rough handling, and consequently numerous fights, many horses do go slower at the canter, as a result of this means being applied to them, but the price they pay for this achievement in damaged limbs and ruined tempers is out of all proportion to the advantages obtained. And the more so because in the first place the horse thus trained instead of cantering elegantly, and off the ground—as shown in *Fig. 74*—usually canters low and has to be continuously held down to the canter. Both these conditions are incompatible with the real school canter. Besides, being continually held down to the canter compels the horse to make successive and positive efforts to canter in spite of being held down, actually teaches him to react *against* the rider's hand instead of in harmony with it, and therefore, instead of suppling him, he is continually kept tense. Sometimes, by dint of habit, a horse thus trained will canter slowly without being held, but then instead of cantering at the graceful three-tempo gait shown in *Fig. 74*, he shuffles along at a slow four-tempo gait exactly like an old circus padhorse. And in such cases an examination of his legs will nearly always show—as hinted a few paragraphs before—that he has acquired a certain number of blemishes, especially on the hind ones, which were not there before his so-called training, and are consequently directly attributable to it.

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[7] *In this case* is purposely emphasized because we have seen that, contrary to what was taught by old methods, a horse can go very fast while in the highest degree of collection, and that in fact collection, *when correctly practiced, i.e.,* as cause and effect of the movement forward, actually increases a horse's speed and action, or diminishes it, at the rider's will. (See *Figs. 28* and *29* of *Principles of Equitation* and *Fig. 19* of this Book in which the horse is self-collected.)

The means first cited—cantering and walking alternately—is then preferable for most horses, provided of course, the changes to the slower gait are not effected brutally so that the animal's weight is thrown back on his hocks. But while this means is advisable for many horses, there are quite a few, especially among the high strung and among those who have not been taught to keep mentally calm under all circumstances, who resent being compelled to walk slowly after every few strides of canter. These will fret and fuss, however tactful may be the rider's handling; they will attempt to throw the haunches or to jump around, in which they may partially succeed, unless the rider's legs are tactfully close to their flanks—the direct leg especially close to the inner flank (the flank toward the center of the ring).

In order to avoid irritation to this type of horse, and in order that the rider also may learn how to produce the school canter by other means, it is advisable that he use one of the following three methods of going at it, two of which are based on the circle.

The first of these is to try to obtain the complete flexion of the jaw at each third or fourth stride of the canter; later at every other stride; and finally at every stride. When this result has been obtained, the horse flexes the jaw each time that his front feet touch the ground, and yielding the jaw—therefore placing the head—at every step, in response to only a slight action of the fingers on the reins, he eventually flexes the jaw without any finger action by the rider; simply in consequence of his touching the curb at each movement forward he effects in each of his strides (as explained on page 269). This method *often* gives good results if the horse is tractable, and the rider is tactful enough not to bring the weight of his mount's forepart on to his hocks but is satisfied at first to bring the weight of the head and neck on to his withers; later bringing them on to his center of collection.

Of the other two methods, one consists in making the horse execute while cantering several small and decreasing circles, in succession—their diameters within the measurements given, Chapter XXI, close to each other, along the length of one of the sides of the ring. The long side is chosen first, especially if the ring is not a very large one; when the horse is better trained, or the rider has acquired more dexterity, the successive circles are performed also on the short sides.

At first, for example, four circles evenly spaced may be attempted along one side of the ring. If both horse and rider do them well, five or six circles may be attempted, and then seven or eight. This done satisfactorily, the same progress will be attempted on the short side of the ring, in which shorter space, only two, or say three, circles will be at first tried, their number then increased one at a time. So that if ten consecutive circles could be effected on the long side, six, or even seven, might be possible on the short side.

While progressively reducing the size of these circles—say to a smaller diameter of 8 to 10 feet, according to the animal's size and to his cleverness in handling himself—the rider must pay attention (*a*) that the horse turns without leaning; (*b*) that he does not get excited by the repeated turns, but, on the contrary, that he becomes calmer and calmer; and (*c*) to that end he (the rider) must *as much as possible* progressively diminish the strength of his aids in obtaining them.

He will avoid item (*a*) by the use of the direct rein—and possibly the direct leg also—as recommended at pages 274 and 276; he will overcome item (*b*) by talking to his mount—not saying "Ho!" because this exclamation must be used *exclusively* for stopping; and by following the advice offered in item (*c*). The following of this advice can be attempted in conjunction with any of the several means described for procuring the school canter. In so doing, the rider will, every time the horse flexes at each stride consecutively (page 269), give him *complete* freedom of rein by the simple means of advancing the hand—or hands—nearly right on to his neck, and allowing him to canter (slowly, of course) without *touching* his mouth, *or moving the leg aids* for as many strides as possible (even if they happen to be close to his flanks—"close" not involving the slightest idea of "squeeze" nor the very remotest idea of strength). If the rider keeps very calm and relaxed in *mind and body,* and if he has the tact thus to give the horse complete freedom of rein at the moment he is in the best possible condition, *i.e.,* light-mouthed, calm, rhythmic in his canter, and flexing at each stride, the rider will soon obtain the school canter to continue practically indefinitely. Under these favorable conditions the horse will slow down his canter of his own accord, without being held by as much as the weight of a silken thread, or controlled in the least by the legs; therefore *balancing himself* slowly, like a rockinghorse—which is the school canter.

In theory, when both horse and rider have learned to do these consecutive circles easily and smoothly, the continuous circle (in the center of the ring) is advisable. *In practice:* The continuous circle may be studied before that, especially if it is the rider who is the learner, and provided he rides a horse which circles truly and correctly, that is to say, with his hind feet following in the exact tracks of his forefeet.

The continuous circle often produces the result of slowing down to the school canter, even when successive circles have not been previously resorted to, provided the horse, now considered under the aspect of training, takes to it kindly at the start, so that his hind feet follow very accurately in the tracks of his front feet. The continuous circle for this purpose consists in causing the horse to canter on a circle the size of a circus ring of the diameter of 15 yards (the standard measurement). When he canters easily on that circle, to both hands of course, its size is gradually diminished until it reaches a diameter of about 10 yards, *without his leaning toward its center.*

It may have been noticed that while at Chapter

XIV the diameter of a single circle is described as of 15 to 20 feet, the smallest diameter of the continuous circle is placed at 30 feet—especially at the canter. This is because in the execution of one single circle the horse is not apt to make any mistakes, or to get dizzy, as he undoubtedly will if the smaller circle is repeated so as to be "continuous."

In order that mistakes and dizziness may not present themselves, it is advisable that the horse should not circle too long to the same hand. Therefore, after having cantered on a circle for a minute or so to the right—let us say—the horse must be made to walk and *change in the circle,* by turning towards its center, crossing it on a straight line, and turning to the left on reaching the opposite side of the circle. And after a couple of minutes of going to the left he must be turned to the right and so on *ad infinitum,* but not *ad nauseam,* in other words, not so long as to disgust the horse by repeating too often.

The rider will do this increasingly better, and the horse will do it better too, if instead of changing in the circle by crossing it on a straight line, the changes are effected by turning toward them on an ever decreasing arc; so that, little by little, the changes will at last be obtained by pivots on the haunches at the collected walk, and the starts at the canter on the new hands will be effected immediately as the animal comes back on the path of the continuous circle (*Fig. 61* the dotted lines are those of the changes).

When seeking those changes of hand, the rider must pay attention that he does not pull up the horse on the hocks, which every one of us is too often tempted to do, nor handle him by hasty, still less by rough, means—especially not with harsh hands. He must be particularly mindful as to this when reaching the point of obtaining the pivots on the haunches, immediately after the canter, as at those moments, far from being held, the horse must have *complete* mouth freedom. This in order that he may be able to cross his feet, especially the forefeet (as advised on page 170 and demonstrated by *Fig. 67,* Chapter XVII) and likewise in order that on being again requested to canter to the new hand he can do so without delay and without having to make any extra hock-effort to develop increased movement forward. If he had to make an extra hock-effort, as he would have to do in order to start cantering if he were restrained by the hand, he would actually have to start cantering *against* the hand. And as he would do so in consequence of his rider's leg appeals, he would be actually *taught to disregard that restraint of the hand;* in other words, *taught by his rider to rebel against the rider's control* . . . which is a queer sort of logic!

When the rider knows—and the horse too—how to follow accurately the circular path of the continuous circle so that only one set of tracks (left and right feet) shows on the ground as exactly laid out as if they were inside a circus-ring barrier; when rider and horse know how to pass from the canter to the walk, to turn, and canter on the new hand without hesitancy, yet without haste, without effort and without fuss, both horse and rider will be very soon able to learn the "changes of feet cantering," and the other *manège*-figures that it is possible to execute at the canter; described in Chapter XXVII.

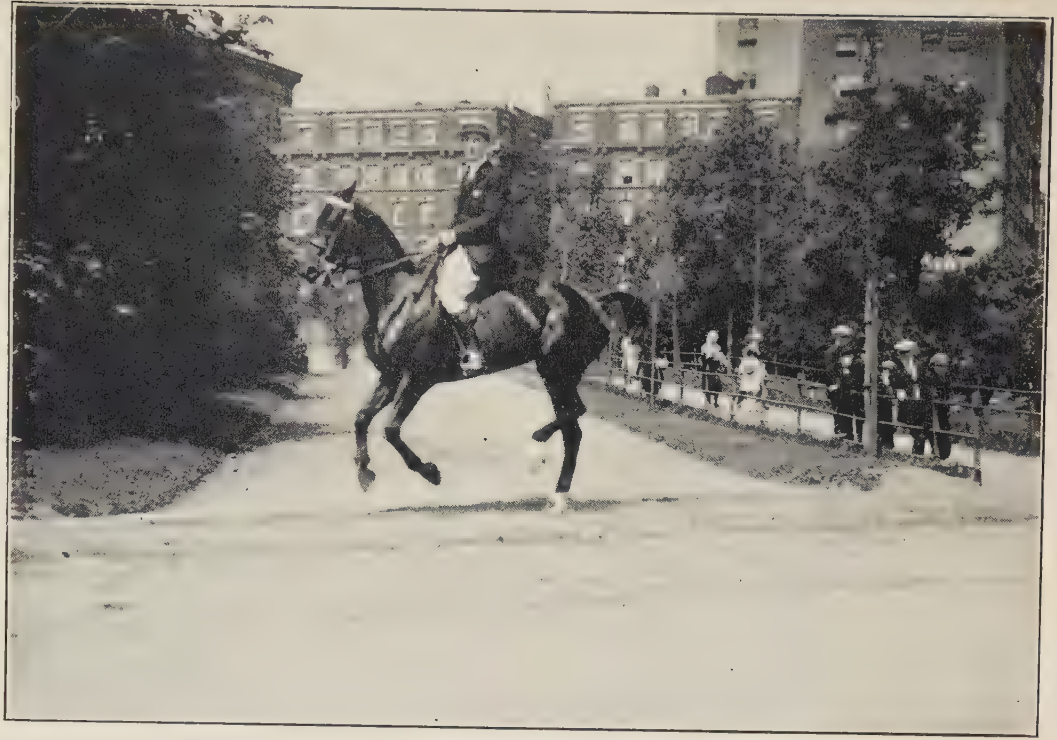

FIG. 74.

J. G. Wilson on "Blackmare". First tempo of the canter: right hind foot in support.

CHAPTER XXIV

COMPLEX *MANÈGE*-FIGURES

As elsewhere said, these figures are thus called because of their being complicated by side-stepping; and since the reader has learned about the actions of the aids, the different lines of action of the reins, and the combinations of the actions of the upper and lower aids called lateral and diagonal effects, no more than the mere description of each complex figure will be given here, together with a mention only of the aid actions necessary for their performance. More detailed advice will be given only when absolutely necessary, since the reader has learned, long ere this, that actions—whether of hands or legs—must never be arbitrarily strong, or light, and that they all must be suspended, diminished, suppressed altogether, readministered and reinforced, proportionately as the horse obeys or not; and as he obeys completely or incompletely, willingly or unwillingly, etc.

Nor will there be any mention of the rider's torso deportment, as it should be well understood by now that he must bear himself under all circumstances correctly as has been described. When and if special reasons appear for his departing from these rules, they will be specifically discussed.

This being understood, we will begin by the first—and easiest—complex *manège*-figure, which is the

Half Circle and Side-step

This figure, as its name indicates is similar to the "half circle" (*"demi-volte"*) described Chapter XIV, with the difference that its second part, the return to the wall from the end of the half-circle, is made on two tracks instead of on one; in other words, by side-stepping. Hence, in this returning to the wall, instead of describing *one oblique* path on the ground by reason of his hind feet following in the tracks of his front feet, the horse's feet describe *two oblique* paths—one made by the front feet, the other by the hind feet.

In order to cause the horse to do this correctly, the rider requests the turn from the wall into the half circle, *first* by means of the opposite leg, and his hand action, *if any be necessary,* must be given, mainly, if not solely, in view of the diagonal effect. He must therefore *not* take the opposite leg away from its working position when the horse turns (as he would if he were seeking the simple half circle), but while diminishing as much as necessary—possibly even to the vanishing point—its possibly already very light action, he must slip it a little more backward (or very much more backward if required); and with it commence the side-stepping from the end of the half circle; therefore he should begin to seek the side-stepping *as soon as the horse's body is parallel with the wall toward which he is expected to go;* and he should also insist that the tracks followed by his mount's feet describe two parallel *oblique* lines, therefore not two parallel nearly straight lines, like for example when side-stepping along the wall (*Fig. 75*).

Although he will then be using a diagonal effect—right opposite leg, let us say, and left rein—he must be in readiness simultaneously to make a lateral rein effect, either so as to steady the shoulders in the line of the haunches, in case they be inclined to move too much toward the

FIG. 75A. FIG. 75B.

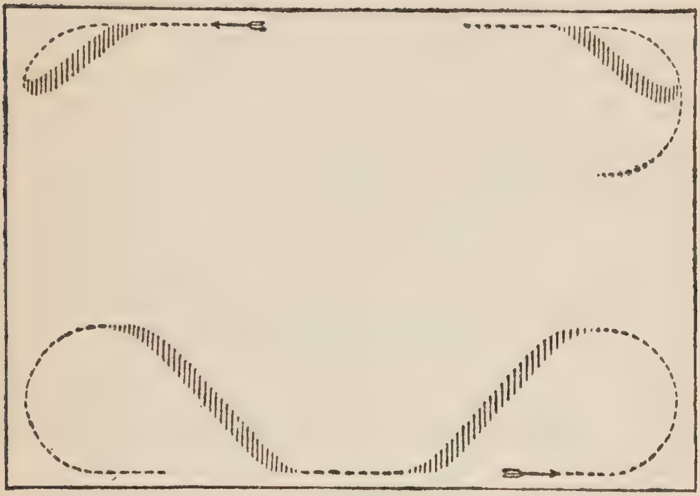

FIG. 75.

FIG. 75.—"*Half Circle and Side-step*" *correctly executed; the shaded parts show where the side-stepping should occur.*

FIG. 75*a*.—*The same* "*movement*" *incorrectly executed, i.e., the horse having started on two tracks before having paralleled with the wall.*

FIG. 75*b*.—*The same* "*movement*" *on the other* "*hand*" (*which is indifferent so far as the* "*movement*" *itself is concerned*); *the dotted lines indicate the spot where the rider should have compelled his mount to go before making, or allowing, him to side-step.*

direct rein and thereby annul the side-stepping, or so as to reinforce the action of the opposite leg in case the haunches do not yield enough to its opposite leg's action;

by reason of which the side-stepping might be executed incorrectly or not at all.

Therefore, while causing the opposite leg to be the main factor in this maneuver, the rider must be ready to use the direct leg also; the necessity for which occurs under the three following circumstances:

First: If the horse be too willing, or an inexperienced rider's opposite leg be a little too markedly used, the haunches, *may* have a tendency to move a little too fast toward the desired side—in fact faster than the shoulders, which is technically termed "preceding the shoulders." This should not be allowed, not only because the side-stepping would then be incorrect, but especially because the haunches preceding the shoulders is generative of movement backward. The direct leg should then be slipped backward at first as lightly as possible, in order to delay the sideward march of the haunches until the desired co-ordination between them and the shoulders has taken place.

Second: The shoulders may move a little too fast toward the desired side, and while, as already advised, the lateral rein effect may be used in this case as a means of straightening the shoulders it is sometimes better not to resort to rein action, if the horse be very light-mouthed, or if, by using the rein, the movement forward might be diminished, were it ever so slightly. In such a case the use of the direct leg is of course preferable. It should be applied as near as possible to the girths, so as to influence the shoulders mainly; it may then be used, either (*a*) with more or less pressure if the horse already has enough movement forward so that it is consequently *only* a case of delaying the sideward motion of his shoulders; or (*b*) with more or less light, repeated touches if, together with the tendency of the shoulders to veer too quickly to the desired side, a little backward movement is present.

Third: It often occurs when the horse is willing, light-mouthed, and easily mobilized laterally in response to the aids, that as soon as he has executed the half circle he side-steps completely; therefore, instead of returning to the wall and to the new hand on two *oblique* lines, he returns to it on two *straight* lines (*Figs. 75-A,* and *75-B*)—at a nearly right angle to the wall.

This is wrong because while side-stepping is required in so far as the crossing of the front and hind legs is concerned, *the* side-step in the strict sense of the word is not what is primarily sought in this figure, but the "half circle *and* side-step" (*i.e.,* the horse must first make a complete half circle, and *then* side-step obliquely as in *Fig. 75*). Moreover, if allowed to perform the *strict* side-step *of his own accord* as soon as he had performed the half-circular movement, instead of being *made to do it,* he would immediately manifest a little backward movement which, according to the animal's temperament, especially if he were the leastwise inclined to malice, might more or less soon degenerate into a defense.

In such a case, as soon as the horse offers to side-step completely *i.e.,* not on two parallel lines *oblique* to the wall, but on two parallel stright lines perpendicular to the wall, the direct leg must be used, with more or less marked repeated touches, and, if necessary, a very slight tension of both snaffle-reins must be instantaneously effected, which will induce the horse to open his base of support and consequently to extend himself forward, thus annulling the movement backward warned against in the preceding paragraph.

In slightly more disagreeable cases—that is to say, when the horse shows more stubbornness or decisiveness by side-stepping before requested to, or by side-stepping with the movement backward, both legs must be used in order to obtain a marked movement forward, were it even for a couple of steps; after which the side-stepping, done then on two tracks *strictly oblique* to the wall, may be resumed . . . though watched as to correctness.

In extreme cases of defenses, which really fall under the category of training, and should be therefore left to a very experienced rider (unless the actual one be under the direction of an experienced teacher), the side-stepping, and in fact the accomplishment of the figure itself, should be abandoned; the movement forward should be obtained *at all costs,* even in an exaggerated form, by means of both legs, spurs, if worn, and even whip, if necessary, and the horse then compelled to turn on a circular path *in the opposite direction.* For example, if the figure were being executed to the left, the horse side-stepping defensively should be made to turn, on a *broad* movement forward, *to the right*—possibly at a vigorous, though not necessarily a fast, gait.

In order to learn to execute them more easily, it is advisable that the rider apply himself at first to execute the half circle and side-step at the end of the long sides of the ring as shown in *Fig. 75;* to do this he should take one-quarter, one-third, or one-half of the short side (according to its size) as the diameter of the half circle of the figure. Later, when he knows how to execute the figure well, he may seek it on the short sides, or at any point of the long sides, or wherever else may suit his fancy, as for example toward the center of the ring, therefore beginning and finishing the figure from and onto an imaginary line (imaginary wall).

The next complex *manège*-figure to study is the

Diagonal Change—Side-Stepping

In theory, the horse should be started side-stepping from the exact starting-point of the diagonal change, described Chapter XIX and made to side-step with his fore and hind feet following two parallel diagonal paths until, always side-stepping, he reaches the opposite wall, on arriving at which he will have automatically changed hands.

But, while this is feasible with a well-trained horse possessing great movement forward, it is not always advisable—especially inadvisable for any but an expert—because the sudden aid indications for the side-step unless tactfully prepared beforehand have a tendency ultimately to develop and sometimes immediately to cause, more or less movement backward.

In practice, therefore, the diagonal change side-stepping should be considered as a big "half circle and side-step," embracing the whole width of the ring, instead of beginning at one-fourth, one-third or one-half of the length of its short side (as advised for the half circle and side-step on page 292 of this chapter). The parallel paths of the diagonal change side-stepping from one wall to the other should of course be *diagonal,* not merely oblique, and should therefore be attended by greater movement forward.

Consequently, in order to learn the execution of this figure, the student will do well to first make a half circle and side-step much bigger than the ones he has been hitherto executing, commencing them at a point distant three-quarters of the length of the short side from the long wall; and then at nine-tenths; consequently closer and still closer to the long wall. He will thus eventually encompass the whole width of the ring, and therefore consider the *whole* of its short side as being, figuratively, the diameter of a greatly enlarged half circle; thus he will have his aids, and therefore his mount, *prepared beforehand* to start side-stepping from the starting point of the diagonal change, without running the risk of the horse offering any movement backward. This would then not occur, unless perhaps his mount were malicious or tricky, or through some fault of his own, as for example if he were to use too much hand, or the like.

The actions of the aids to be used are therefore practically the same as in the half circle and side-step.

The next complex *manège*-figure to study is the

DIAGONAL COUNTERCHANGE SIDE-STEPPING

This figure is executed under the same conditions as the preceding one with the exception that, of course, when before counterchanging, the horse is put on a straight path, his movement forward, *not his speed,* must be increased in order that when he side-steps back again to the wall he left (*i.e.,* when he counterchanges), he shall not have the slightest vestige of hesitation or of movement backward. This because absolutely no preparation other than the increased movement forward should precede the side-stepping in the counterchange.

In order then to obtain that increase in movement forward without resorting to coercive means that would upset the animal's equanimity, and impair the smoothness of execution of the figure, it is advisable that the snaffle-reins be used, practically exclusively—at the start and at the finish of the straight path followed between the diagonal side-stepping, so as to ensure (1) that the movement forward shall be present while on the straight path, and (2) that it also shall be present in the side-stepping to and from the counterchange. Simultaneously with this resort, possibly very momentary, to the snaffle-reins the aids should, of course, be used in such a way as to (*a*) ensure the movement forward; (*b*) control the increase in speed of pace that might result therefrom, and therefore obtain a higher degree of collection instead of more speed; and (*c*) maintain the horse on a perfectly straight line (to which end the snaffle-reins will also assist, as advised in the preceding paragraph).

Maintaining a horse on the straight line at first seems a very easy matter, but generally is not; it is especially not easy in a ring, where some horses always try to return close to the wall, while others are continually edging toward the center. And even when they do not manifest such velleities, the fact of having had to side-step, and then suddenly cease doing it, renders the movement forward on the straight path rather puzzling for them and induces them to roll from side to side, like a victim of Prohibition violations. This the horse is particularly apt to do if, having executed the figure two or three times and taking a liking to it, as mostly occurs, he moves on the intermediate straight path wavering in anticipation of being requested to side-step back again (counterchange) to the wall from which he has just moved away.

For this reason it is *not* advisable to overdo this figure, notwithstanding that, when it is consistently well done it offers an excellent means of "straightening out" a horse,—as do all side-stepping movements when well executed,—because of improving the animal's lateral balance (equilibrium).

But when perfectly straight lines can be obtained by the rider, and maintained by the horse, in repeated executions of this figure—not just one correctly—it may be taken as pretty good proof of tact in the one, and quality of training in the other, especially when it is executed at any faster gait than the walk. The rider must, in this as well as in everything he makes his horse do, bear in mind this principle: that an isolated correct performance may be an accident and is not neessarily proof that either rider or horse has learned the movement correctly.

It should not be necessary to say that in this figure particularly the rider must observe the rule of turning the tip of the horse's nose ever so slightly towards the side to which he is to side-step, and likewise invariably place his head perfectly straight each time that he returns him on to the straight path. This is essential, as it is only by scrupulous attention to it that the rider will obtain easy, prompt, supple, and consequently elegant, motions in the "balancer," later in the "change of feet at the canter" (both of which we shall take up later), and, in fact, in everything else he may require of his mount.

While the execution of this figure is an excellent preparation for the one called "balancer," which ought therefore logically to be considered here, it is nevertheless advisable that we turn at present to the study of the "side-stepping along the wall," in order that the rider gain more mastery over the lateral movements before attempting the "balancer."

Reverse and Direct Side-stepping

Up to now the rider has been side-stepping only in one manner *i.e.*, with the horse's tail to the wall. This is termed "Reverse Side-stepping" because, although the animal is actually gaining ground toward one direction, he is also actually side-stepping in the contrary direction. (*Fig. 76.*) If, for example, while riding to the *left* hand

—therefore with the wall on his *right*— the rider wants to make his mount side-step reversed—therefore with the tail to the wall—he will turn the animal's forehand toward the center of the ring (as described in Chapters XIX and XX) and then make him side-step to the *right*, by pushing his haunches, and instantly after that his shoulders, *to the right, Fig. 76.*

FIG. 77.

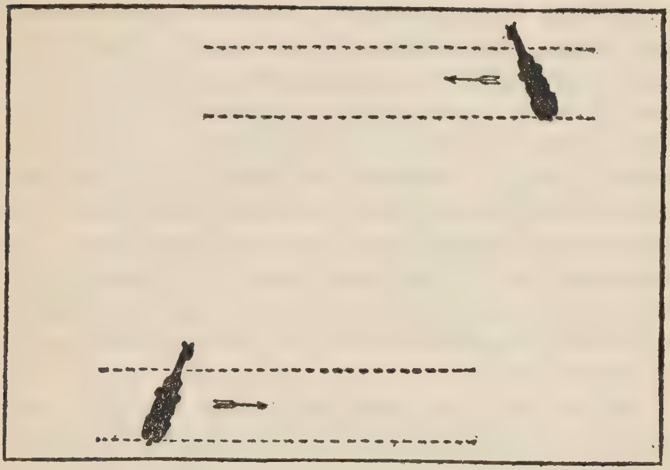

FIG. 76.

FIG. 76.—"*Reverse side-stepping to the left.*" *The horse is going to the left of the ring but to the right of himself.*

FIG. 77.—"*Direct side-stepping to the left.*" *The horse is going to the left of the ring, and moving to the left of himself.*

He will then be, quite evidently, *reversing* himself because gaining ground to the *left* hand while moving sideways to the *right*.

The contrary of this side-stepping, termed "direct," consists in making the horse side-step with the head toward the wall. For example, riding to the left hand, the horse is made to side-step to the left with his head toward the wall; he is then both gaining ground and side-stepping in the same direction, namely, to the left (*Fig. 77*).

As direct side-stepping is in certain respects easier than the other for both horse and rider to perform, it might therefore seem advisable for the student or the green horse to start with it. However, this is not the fact, because side-stepping is not merely something to show off with, or to be executed for the mere fun of doing it, but is a means of education for both horse and rider. Therefore, its execution should be brought about in such a way as to enable it to fulfill its purpose to the utmost. And that purpose is this: all lateral movements—pivots on the shoulders, pivots on the haunches, and, of course, side-stepping—are means for the suppling of the horse's body, in the same sense as the flexions direct and lateral are means for suppling his neck and sensitizing his mouth

This suppling and sensitizing being the only means man has for complete control of the horse—apart from the antiquated cruel bits some of which, to the shame of mankind, are still used in certain countries—it is logical that he should employ them in such a way as to obtain effective and easy results, so as to convince himself, *and his mount,* that man *does* enjoy that complete control over him.

Now if side-stepping is taught the horse either mounted or dismounted by making him do it first with his head to the wall, it is not the rider who controls the horse, *but the wall that controls him.* That is why so many horses first taught in that way lack submission to control as soon as they are requested to side-step with the head toward the center of the ring, and sometimes have practically to be taught side-stepping all over again from the beginning.

Besides this advantage of control by the rider, which might precisely be classed as a mental one, there exists another disadvantage, namely, that of the imperfect equilibrium resulting from the lack of movement forward which side-stepping with the head to the wall (direct) almost always develops in the horse who has not been taught first to side-step with the tail to the wall (reversed). This occurs because when the horse does not know how to side-step he acts and feels very awkward the first time, or times, he is made to go sideways for any distance, even though it be short. Therefore, when he is compelled to cross the legs, fore and hind, more than half a dozen times consecutively, his mind becomes confused, and being prevented by the wall from gaining a little ground that he may require to re-establish his balance, he falls into the movement backward, knocks his feet one against the other, hurts himself, and then refuses to continue side-stepping.[1]

This takes place notwithstanding the care that may have been previously exercised in teaching him from on foot to cross the legs, fore and hind *separately*, by means of the pivots on the shoulders and the pivots on the haunches. What confuses and puzzles him when first requested to side-step—the perfection of his natural or acquired muscle-flexibility notwithstanding—is how to co-ordinate those simultaneous fore and hind leg crossings with the rider's weight on his back.

[1] A horse who has not been trained from on foot shows it especially, as evinced by the difficulty trainers, who "do not believe in foot-work," experience in obtaining the side-stepping, and the time they spend in teaching it to their horses, who then always do it as a result of force, or of fear of the spur, rather than of improved flexibility.

And anyone who has studied the piano—although his first lessons may have been long ago—will recall that after having learned to play scales well with one hand at a time, it was nevertheless difficult for him, in fact nearly impossible at first, to co-ordinate the movements of both hands so as to make the fingers fall on the notes with the simultaneity necessary to make the notes produced by each hand melt into one sound.

The horse experiences a somewhat similar difficulty in correctly co-ordinating the crossing of both sets of legs—fore and hind—simultaneously, however well he may have been taught to cross them separately, by the pivots. At first he will, necessarily, lose his balance to a certain degree, after taking a few steps sideways, and will therefore *have* to move forward in order to regain that balance; obviously, he can move forward while side-stepping only when his head is toward the center of the the ring rather than toward the wall (see *Figs. 76* and *77*).

In older methods of equitation great stress was placed on the "shoulder-in" and "shoulder-out" movements, which were really neither more nor less than fractions of the reverse and direct side-stepping, during which the horse, instead of moving laterally on *two* tracks (*Figs. 76* and *77.*)—one for each set of feet (fore and hind) —moved sideways on *four* tracks, one for each foot.

A slighter inclination of both shoulders and haunches than the shoulder-in and shoulder-out involves, and one which gives at least as good results in the suppling of both shoulders and haunches, might be termed "flexion of the shoulder" and "flexion of the haunch" (*Figs. 78* and *79*), because each of these parts of the body being displaced less than in the shoulder-in and shoulder-out, flex the horse more, precisely on account of the remainder of his body being meanwhile compelled to move forward on the straight line. (*Figs. 78* and *79.*)

The foregoing disadvantages presented by teaching the horse to side-step first with the head to the wall are obviated by teaching him to side-step first reversed—that is, with the tail to the wall and the shoulders toward the center of the ring; because when he loses his balance, even ever so little, he can immediately regain it by the tiniest of movements forward—perhaps a quarter-step (with one foot only), which being so small does not interfere with the sideward movement of his line of march. Besides which any movement forward, especially when as small as that, causing him to merely go up to

FIG. 79.

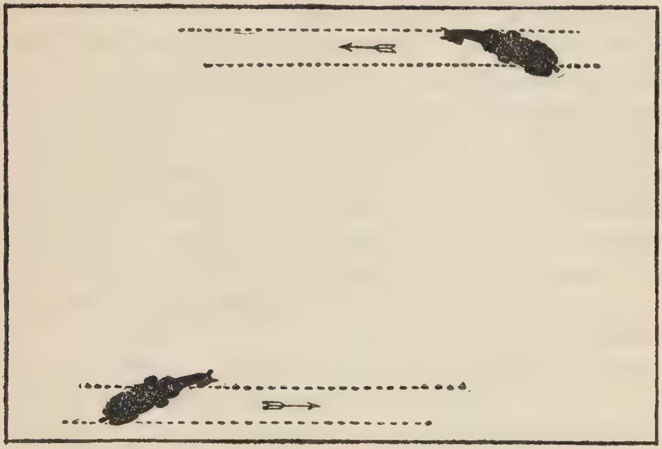

FIG. 78.

FIG. 78.—*Flexion of the shoulders in the "Reverse" line.*

FIG. 79.—*Flexion of the haunch in the "Direct" line.*

his bit (not rush away as a bigger forward movement might), makes him automatically execute a flexion of the jaw which places him still more under his rider's control.

But even in case the losing and recovering of his balance does interfere with the sideward movement of the horse's line of march, the fact that he is not *"acculé"* as the French term it (that is, not on his haunches and in the backward movement, *as is inevitable if side-stepping with the head to the wall*) coupled with the flexion (as explained in the preceding paragraph) enable his rider to replace him on the correct line of march, by the very simple means of temporarily displacing his shoulders slightly more toward the wall, and then sending his haunches toward the lateral path parallel to that of the shoulders, which will automatically, as it were, place him back on the original correct track, without loss of time, useless exertion, and *especially without any movement backward.*

When a *"reprise"* of side-stepping is started—that is, when side-stepping is started with a view to performing a series of figures while moving laterally—and the horse is side-stepping in reverse (as he should preferably always be started), it is very easy to make him change into side-stepping direct by the simple means of having him execute—*without interrupting the movement,* and by means of the same lower aid—enough of a pivot on the haunches so as to place him parallel with the wall (near which his hind feet were moving), and after having made him walk in that direction—the one in which he was going before being side-stepped in reverse—the direct side-stepping will be effected by means of the usual combination of aids—diagonal effects.

It is necessary to have the horse walk from time to time a few steps in a straight path previously to having him side-step direct because, if constantly allowed to pass from reverse to direct and vice versa, without a movement forward *on a straight path* intervening between them, the animal is apt to become wobbly in his gaits, and more or less to throw himself from one side to the other, on the slightest insinuation of diagonal effect from the rider; and even to do so without any provocation. This bad habit, which makes the riding of horses accustomed to fall into it anything but a pleasure (and has possibly been one of the reasons that have put trained horses in ill favor with many uninformed—or misinformed, or unskillful riders) can be very easily avoided, and even corrected, by observing the foregoing advice, namely, to require them to follow a straight path of even only two steps between each change from reverse to direct side-stepping and vice versa.

The number of steps on the straight path cannot be arbitrarily determined beforehand for any one horse, much less stated as a general rule; but this much can be said: if a horse possesses innately, or has acquired by proper training, an easy and prompt flow of movement forward, the change from "reverse" to "direct" and vice versa, can be requested from him without the necessity of any *apparent* movement forward between the changes side-stepping. "Apparent" is emphasized because in order to effect the exchange well, and gracefully, especially at the trot and canter (of which the second comes close to the domain of high-school), the horse is *bound* to effect a more or less marked "movement forward," were it only of a quarter-step (with one foot) in order not to fall into the backward movement at each of the changes.[2]

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[2] And it is careless trainers who have not observed this rule

But whether he starts the direct side-stepping from the reverse side-stepping or from a path straight to the front, the rider must take care not to allow his mount to commence side-stepping in direct with the fore feet too close to the wall. For if a little space is not allowed and maintained during the direct side-stepping between the fore-feet and the wall, the animal may find himself so close to the wall (especially if the knee-boards happen to be perpendicular) as to have insufficient space for his head and neck, and even to run the risk of hitting his nose against the projecting uprights that are to be found above the knee-boards along the walls of most rings.

Looking at it from the other angle, it is necessary for the rider to learn side-stepping first on the reverse order because he then gains experience and learns to control the horse without tugging at the reins or making any unnecessary use of them, and can thus guide him so that he moves laterally on a very smooth and unbroken line, without pulling him backward, or pushing him sideways more or less vigorously; unless, of course, the horse is so dull or unwilling as to respond only to coercive treatment. In the latter case an energetic movement forward is advisable as being the proper means of making him realize who is master.

It is perhaps unneeded repetition to say that

First: The rider takes care to observe a correct deportment of both torso and limbs while side-stepping, and refrains from stiffening any part of his body—especially not his hips—while "forcing" an unwilling horse to side-step; if he does this the rider will never offer the sight shown in *Figs. 50-A* and *68-A*.

strictly enough who are responsible for the accusation sometimes made against training, that it "diminishes the movement forward" by riders who very properly want to feel their mounts always ready to go boldly up to the bit and not to back away from it like sulking curs.

Shoulder and Haunch Movements Side-stepping

Pivots on the shoulders and on the haunches can be obtained while the horse is side-stepping, but in these cases even more than when the horse is requested to execute them from the forward walk the rider should pay attention that they be preceded and accompanied by an increase in movement forward (limited, nevertheless, to the necessary degree only), especially where the pivot on the shoulders is concerned.

Fig. 81A. Fig. 81.

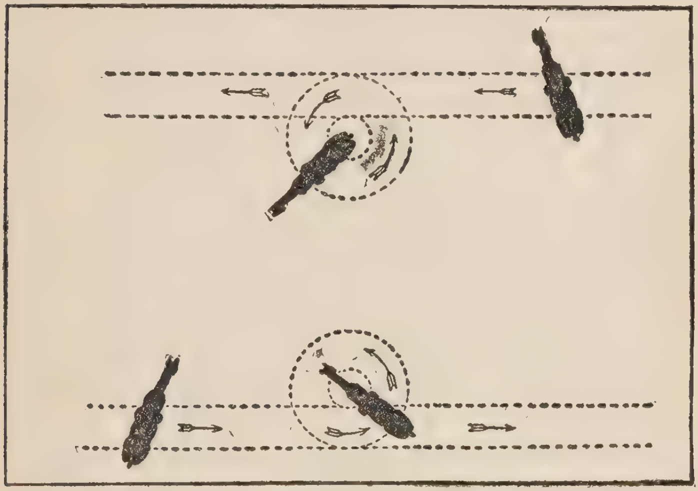

Fig. 80. Fig. 80A.

Fig. 80.—*Horse side-stepping in "Reverse."*

Fig. 80*a*.—*Horse "pivoting on the shoulders" in the "Reverse" side-stepping.*

Fig. 81.—*Horse side-stepping in "Direct."*

Fig. 81*a*.—*Horse "pivoting on the haunches" in the "Direct" side-stepping.*

But although both sorts of pivots are feasible during each order of side-stepping—"reverse" and "direct"—it is preferable to seek the pivot on the shoulders while side-stepping reverse (*Figs. 80* and *80-A*), and the pivot on the haunches while side-stepping direct (*Figs. 81* and *81-A*) *unless* a change of hands is simultaneously desired—which, nevertheless, can be obtained *also* by executing the contrary pivots in each case. To elucidate these apparently complicated movements—which are, however, quite simple as far as the actual movements are concerned in practice—let us consider the three points in side-stepping, which are: first, the hand to which the horse is moving, *i.e.*, the course of his progress around the ring to the right or left hand; second, the direction in which he side-steps with respect to himself, *i.e.*, whether he side-steps to his own left or right; and third, the "order" in respect to his position relatively to the wall, which is "reverse" if his tail is toward the wall, but "direct" if his head is toward the wall.

Thus, when a horse side-steps "reverse to the left," he progresses to the left hand; side-steps to his own right; and has his tail to the wall. If he now executes a complete pivot—a full circle, whether on shoulders or haunches—he will then be continuing to side-step to the same *hand*, in the same *direction*, and in the same *order* as before. But suppose that instead of doing a complete pivot, he executes only a half pivot—a half turn on shoulders or haunches—then he will have changed *hands;* as his head is now toward the wall he will have changed the *order;* but he is still side-stepping in the same direction with respect to himself that he was before.

The results will be the same if he executes "contrary pivots" or "half pivots"—that is to say, "pivots" or "half pivots on the haunches" while side-stepping "reverse," and "pivots" or "half pivots on the shoulders" while side-stepping direct. These contrary pivots are used very sparingly, because they have a great tendency to impair the smoothness of the side-stepping.[3]

While changes of hand side-stepping can then be effected by means of pivots as above, they can also be effected by simply causing the horse to side-step in the contrary *direction* although in the same *"order."* For example, if while going to he left hand the horse is caused to side-step "reversed" (tail to the wall) he can, of course, be made to change hand by simply altering the side-step to his right into the side-step to his left, still keeping his tail to the wall. Then he will have changed hand without changing the order of side-stepping *Fig. 82.* The same thing can be done, of course, when he is side-stepping "direct," *i.e.,* with head to the wall.

At first reading, that seems a pretty easy matter, as apparently a mere change of diagonal effects should do the trick. Nevertheless, such is not the case, because if only that were done at each change, the horse, not having been urged to sufficient movement forward to permit him to change the crossing of his legs from one lateral pair to the other, would not only hit them and hurt himself, but would also, either on account of the awkwardness of the sudden change of direction or of the hurt, fall into the movement backward—a contingency that must be strictly avoided under all circumstances, but especially under this one.

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[3] To illustrate this by an example: if while going to the left hand, that is, with the wall on his right, the horse is caused to side-step "reverse," *i.e.,* tail to the wall, he will be "side-stepping to the left hand in reverse." Now he is made to execute a complete pivot on shoulders or haunches: then he will be in exactly the same place and will continue side-stepping to the left hand in reverse as before. But suppose he executes only a half pivot; at the end of it continues side-stepping in the same direction with respect to himself as previously; now he has his head to the wall and has changed hands; consequently, he is now side-stepping in "direct"—he is now moving to the right hand and consequently he has changed both "order" and "hand," but not his direction with respect to himself.

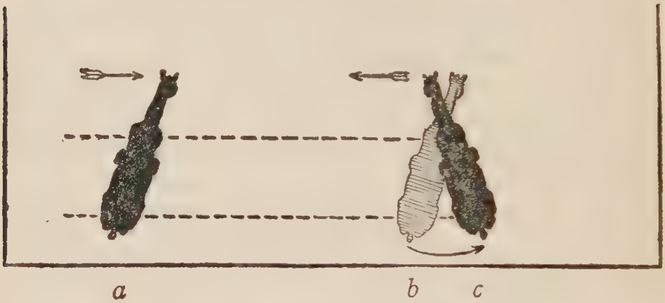

Fig. 82.

"Changing hand" side-stepping without changing the "order" of side-stepping; in (a) he was side-stepping "reverse to the left," in (c) he is changed to side-stepping "reverse to the right," but while he changed "hands," as the arrows show, he nevertheless continued side-stepping in the same "order," "reverse," that is to say with the tail to the wall.

Had the wall been in front of him, instead of behind, he could have executed the same changes of hand, but he would have then side-stepped "direct" whether to the right or to the left. The shaded outline of the horse (b) shows how the change of hands can be effected in the side-step by simply pushing the haunches exaggeratedly—b to c—in the line of the movement, which then places the horse in the correct position (c) to start side-stepping to the other hand without the shadow of a diminution of gait—let alone a stop.

To avoid those mishaps two means are available, whereof the rider's good judgment and his acquaintance with that particular horse must direct him which to choose.

First: Either he may make the horse execute a determined—though possibly small—movement forward, sufficient to enable the animal to exchange the legs with which he *was* effecting the crossings, to the legs with which he *will* effect them in the new direction, or,

Second: He may push the horse (in either direct or reverse side-stepping) *by the hindquarters,* a little more *to the side toward which he was already going*; (*Fig. 82.*) which will automatically (*a*) put him in immediate contact with the new opposite leg, and (*b*) place his body in the most favorable position for his side-stepping in the same order but in the opposite direction (therefore to change hands), without loss of time, and without the slightest difficulty, because without requiring any effort either on his part or on his rider's (*Fig. 82*).

BALANCER

Once both rider and horse know how to execute the change of hands by both the foregoing means, they will be in condition to execute the very graceful figure called "balancer" (pronounced as in French), so attractive to the eye of the onlooker, so excellent for the development of the rider's tact, so useful for the increase of the horse's submissiveness, as well as for the improvement of his general flexibility, and therefore of the elegance of his gaits. The balancer is "serpentining in the side-step"; but, different from the simple serpentine, it can be executed in two distinct ways; either advancing or on the spot.

When done advancing, the side-stepping movement should first be made up of say eight side-steps to either side alternately (eight steps to the right and then eight to the left); when both horse and rider do eight steps well the steps are reduced to six, and then to four. But in doing this the rider must take special care to eliminate the two omitted steps very gradually, and only in proportion as he acquires more tact and delicacy of "aids" and after being convinced that his mount has made equal progress in obedience and sensitiveness to the aids, in flexibility, and in poise.

It must also be done by the means explained under the first conditions governing the change of hands side-stepping, found at the end of the preceding section of this chapter (paragraph 1 of page 309), therefore, a slight movement forward between each change must be allowed the horse, so that he may be able to reverse the crossing sets of feet, and gain ground at the same time.

When the balancer is done on the spot, it is far preferable that the horse should execute it under the second conditions stated at the end of the preceding section of this chapter (pages 307 and 308); therefore, to make him move the haunches further in the direction he is already going (*Fig. 82-bc*), just before starting him in the new and contrary direction, which will automatically place his body in the best possible conditions to execute it without gaining ground, yet without falling into the movement backward.

As the balancer on the spot is more difficult for both horse and rider to execute than the balancer advancing at least two steps more (especially when beginning to study it) should be allowed before each change of "lean" —for the French term *"appui"* aptly describes the movement, because the animal *seems* to *lean* just at the moment of changing from one side to the other, although he does not *actually* do so (*Fig. 83*). The shortest balancer on the spot should then be of *six* steps to each side alternately, rather than the *four* indicated for the balancer advancing.

(It is advisable to have the horse take a brisk gait—preferably trot—after a little session of balancer, whether advancing or on the spot, in order that he may transfer the limbering that he will have acquired by the

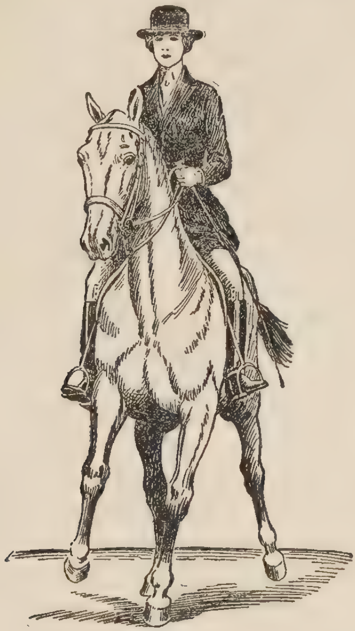

Fig. 83.

"Balancer on the spot," i.e., without gaining ground. The horse is just changing from the left to the right side-step. Notice that his haunches are a shade farther to the left than they should be (cf. Fig. 82) and that the rider has just sent him to the right. Notice the "lean" to the left—the French "appui"—and the general airiness of the animal who seems not to touch the ground.

balancer to the improvement of his straight-away action.)

In the "balancer advancing," the horse gains ground diagonally to the front, obliquing in the side-step first to one side, then to the other. In the "balancer on the spot," he side-steps to one side and the other alternately, gaining no or very little ground to the front.

All the foregoing complex *manège*-figures can be executed, *excepting the pivots on the shoulders,* at the walk and the trot. Likewise at the canter, but as they are exceedingly difficult to perform at this gait, it is advisable for the rider *not* to attempt them at the canter, before having familiarized himself to a considerable extent with the most advanced kind of equitation—High School—or else he will run the nearly certain risk of making a mess of the whole thing, besides rendering his horse vicious, and ruining his legs.

The haste, the impatience, that many riders display for doing things before they and their mounts have reached the stage in their education where they can both attempt them without running any of those risks, is the cause of so many failures, so many horses ruined or made vicious, so many disgusted equestrians.

It must be then kept in mind, in conformity with this order of progression—*the only sane one to follow*—that both horse and rider must first learn how to perform correctly, and easily, *i.e.,* with the slightest possible leg and hand touches, all the preceding complex *manège*-figures at the *poised walk,* before even *thinking* of trying to execute them at the trot.

Even then they must begin their execution at the latter gait *in the slowest possible jog,* and even when the animal has learned to do them well at this rudimentary trot, *he must* NEVER *be allowed to do them faster than at a* SLOW *trot.*

It will doubtless be difficult for some readers to realize and even more difficult for them to put into practice, the absolute requirement that the hands especially must be used with the *greatest possible* lightness, tact, and discretion, when complex *manège*-figures are executed, especially at the trot. Still more so at the canter, when the horse must *eventually* execute them with *complete freedom* of mouth.

The rider must also *never forget* that all actions of reins made in any effects, lateral and especially diagonal, must never have as consequence any *"acculement,"* viz., any backward retraction or rejection backward of the horse's weight—or any part of his body's weight (except bringing the head and neck up and back on the center of collection). On the contrary, the horse must be always made to "go up to" these rein effects—especially to the diagonal effects; and for that reason, the rider must always use his lower aids first, *i.e., the legs before using the hands,* in order to obtain from his mount the degree of movement forward necessary for him *to go up to his bit and flex.*

Especially must this be done, though not necessarily with vigor or strength, *when the weight of the head and neck is brought, or rather when it is to be brought, up and back on to the center of collection.*

Manège-figures taken as a whole—including simple as well as complex ones—represent one of the best means for developing quick thinking and promptness of execution. This end is defeated if preparatory admonitions are given to the riders in advance of the command of execution, as used to be customary especially in the riding academies of France.[4] On the contrary, the pupils should be taught to execute orders instantaneously, or as nearly so as their power of control over their mounts will permit; and this should be done even in the simpler forms of class-riding—that is, when the column of riders has nothing to do but follow its leader or leaders, if in column of twos or more. When a class is divided into sections, or when individual movements are to be simultaneously executed by the riders for which exactness of design and prompt execution are absolutely necessary, then the preliminary command descriptive of the movement should be followed by the word "March!" as the command of execution, at which all the riders required to move should do so instantly, therefore simultaneously.

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[4] Formerly, the teachers in French riding academies would say, "*Preparez-vous à*" so-and-so, which is very well as a matter of pure courtesy, but very far from developing quick thinking and promptness of execution.

CHAPTER XXV

FIFTH POSITION OF REINS

The seventh position of reins—Mr. Fillis's—has been mentioned in Chapter XXII (pages 265 *et passim*). The fifth position of reins, being wider in scope, becomes a favorite as soon as it has been mastered and its advantages realized, but its description and detailed information regarding it has not been given until now, because, being rather intricate, it cannot be demonstrated or successfully used, excepting in rare cases, until the student's hand and finger techniques have reached a point where its knowledge will prove thoroughly useful.

Moreover, the horse has also to be considered. A green or untrained horse or one that is apt to defend himself will not respond well to the delicate differentiations of action which this manner of carrying the reins involves. He will consequently mistake through ignorance, or pretend through malice not to understand its indications. Therefore, it is more advisable not to carry the reins in this manner, excepting when riding very well-trained and docile horses, in the handling of which it will procure the most satisfactory results.

This position of reins was originated by Baucher, apparently when he was teaching at the Cavalry School at Saumur, France, because it is called both the "Baucher" and the "Saumur" position. It consists in holding the snaffle-reins, crossed, in the full right hand, *i.e.*, with the right rein passing below the little finger, the left above the index, the two passing through the hand, held by the four fingers; and the curb-reins held as in the third position—that is, with the little finger or sometimes both little finger and third finger, of the left hand, between them (*Fig. 84*).

In this position the two sets of reins can fulfill their separate purposes better and more completely than when carried in any other way, the snaffle serving to elevate the animal's head, and the curb to cause his jaw to retract, therefore his nose to "come in," and his neck to bend *at the crest*.

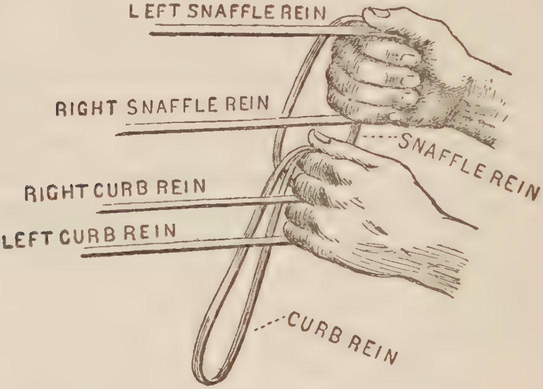

FIG. 84.

The fifth—or Baucher, or Saumur, position of reins.

But apart from these very obvious basic results, the rider whose technique is sufficiently developed and whose fingers can consequently display the necessary agility, will be able to execute *all* the combinations of rein actions described in Chapter X, while using this position of reins. Moreover, as his technique and knowledge further increase, he will discover many unnamed effects resulting from the infinite variety of combinations possible between these rein-actions in lateral and diagonal; and still more effects arising from uniting them with others, such as tremolos, sustainings, oppositions, and so on. Endless variety in combinations and gradations, incessant opportunities for differentiations in or variations of rein-effects applicable to different horses and their idiosyncrasies, under an infinity of circumstance too numerous to recount, too complicated, too instantaneous to foresee or explain, will suggest themselves to the rider's ever-increasing mental activity and equestrian resources. For this rider, equitation rises from mere pleasure to absolute fascination.

To return to the fifth rein position. When carried in this way the reins must be so measured that the little finger of the left hand *effectively* governs the left curb-rein; the index of the right hand has the same power over the left snaffle-rein; the left (annulary) ring finger influences the right curb-rein; and the more or less marked upturning of the right little finger exclusively governs the right snaffle-rein.

When the snaffle-reins alone are momentarily required—as for example, when it is necessary to cause the horse's extension (opening-up of his basis of support)—the right hand must upturn all its fingers, and make a special tension of the left rein by means of the thumb and forefinger, while at the same time the left hand advances slightly toward the animal's neck, so as to release any touch of the curb on his mouth.

If when the horse's head has reached the desired height (to which end the leg aids must, of course, come into action, preferably by repeated touches, in order to maintain the movement forward that rein-actions alone would almost certainly impair, as has been repeatedly stated), it is desired that he bring his nose in and consequently curve the neck *at the crest,* the curb-reins alone must be brought to bear; this is done by replacing the left hand in its original position and by turning its fingers upward so as to obtain the flexion of the jaw. In this case the action of the left ring finger is seldom so effective on the right curb-rein as is the left little finger on the left curb-rein (this is not a case of strength of fingers, but of artistic effectiveness); the middle finger of the right hand would therefore also have to be brought to bear, more or less temporarily—be it fleetingly, lightly, vivaciously, or firmly, according to circumstances—on the right curb-rein. The rider—better indeed than the reader—will realize that at the instant after this right middle finger acts thus, both snaffle-reins will be instantaneously relaxed, and the curb-reins alone kept bearing on the mouth. Under these circumstances of course, since the curb when acting alone has a restraining influence over the horse—even if he be going well "up" to it—its action will have to be seconded by the leg aids, whether it be to maintain or to increase the movement forward, or to compel the animal's nose to come down (compare *Fig. 58* of *Principles of Equitation*). When horses go fast, or when they go hard "up to the bit" even without going very fast, they have a tendency to elevate the nose, unless they are borers. (Boring, of course, would have already been taken care of by the elevation of the snaffle-reins.)

CHAPTER XXVI

THE SPURS

THE two questions concerning the stage of proficiency at which spurs should be used by the rider and at what point of training they should be used on the horse, are two quite different matters. Not only these questions, but the controversy over the manner of using spurs, which includes the debate over the kind of spurs to be used, have always been the source of spirited discussion. So long as there are in this world two horses, and two individuals—let alone millions of them—interested in things equestrian, these questions will probably give rise to considerable altercation. It may perhaps be a proper conclusion that they are matters of individual opinion, of varying conditions, of idiosyncrasies of various riders and horses.

But one thing is settled among civilized and intelligent horsemen. The spurs should be relatively mild. In olden times (and, alas, in some parts of the world to this day), when control over the horse was obtained by sheer force manifested by revoltingly cruel curb-bits, the spurs had proportionately to be savage. For proportionately as the unlucky animal progressed in his training, the spurs became increasingly barbarous, because the more brutal the bits, the more controlled he was; and, as control was then understood, the more controlled he was, the more he feared going forward; therefore, the spurs naturally had to be harsher in order to *compel* him to move forward, and thus fulfill his mission of utility—a mission that he can accomplish *only by moving forward*—in spite of the restraining influence of the ferocious curb-bit.[1]

It was only when the GENIUS that was François Baucher discovered the TRUTH IN EQUITATION, which consists in *turning the horse's movement forward into the very means of controlling him,* and embodied it in his Method, the foundation and corner-stone of all modern horsemanship; and it was in consequence of his teachings that the horrid appliances formerly used for the control of the horse were abandoned and that spurs used by scientific horsemen the civilized world over diminished in severity to such an extent that many riders, many of whom are rightly reputed excellent, use dummy or blind spurs.

Nevertheless, many not less excellent riders favor the use of rowelled spurs, because they have an instant effect, and actually cause less pain to the animal because used less frequently—since they give the same results without requiring so much vigor.

Respecting the time at which spurs should be applied to horses in the process of training, some trainers favor their use from the very start of the education, while others are of the opinion that they give better results when they are used after the horse has progressed to a certain point. The writer, having received his equestrian education from different Masters, some of whom, adepts of the older schools of horsemanship, advocated the immediate use of spurs on all horses, has come to the conclusion (at least as far as he is concerned) that the best way is to advance the animal's training to a certain point —not necessarily the same with all horses—before applying the spurs. Then when the spurs act, they do so by merely giving a little more activity, stimulus, or vivacity, to things in general, while simultaneously offering *the most effective means of gaining control* over the animal; which latter fact will doubtless be news to many.

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[1] It is no wonder that the charger of the medieval cavalier was "fiery," or that his palfrey was gentle; the reasonable inference being that in the majority of cases the one was rendered vicious and dangerous and the other dispirited and subdued after a series of brutalities inflicted by the violent use of these implements of torture.

Through having the spurs applied too soon, horses' tempers are apt to be more or less permanently spoiled. While some of them *may* learn a little quicker to do things by this means, this is accomplished more in consequence of fear of the spurs than as a result of mouth flexibility and of body relaxation, and therefore the *manège*-figures and movements these horses execute are apt to be less supple and graceful, even if at times more brilliant, than those of horses otherwise trained.

But as brilliancy is not always what is required—excepting, of course, in the show ring and in the circus—and as good temper is a prime requisite in a gentleman's and still more in a lady's mount, it would seem that the means whereby a horse can be thoroughly trained to do anything whatever, including high-school work and jumping—and therefore hunting—with the highest degree of mental poise and calm, should be the one most in favor with the majority of gentle-folk riders.

Moreover, not only does the too early application of the spurs often offer the disadvantage of irritating the horse when they are used, but also they render him so enured to obeying *only* because of the fear they cause, that when they are not used, the same animal hitherto so easily guided and prompt to respond, is dumb and sluggish when ridden without spurs, and may respond less readily to the action of unarmed legs than some other animal perhaps far less advanced in training.

The ordinary rider being under the delusion that the spurs are used *only* for the purpose of making the horse go faster, has not the slightest idea of their value as a means of guidance *and control,* of calming the horse, and actually *compelling* him to pass from even the fastest gait to the slowest, or to an instant halt; as shown in *Fig. 53,* taken from that most interesting book called *L'Équitation Actuelle et ses Principes,* by Dr. Gustave LeBon, *Membre de l'Institut,* of which a fifth edition was published in 1922 by Ernest Flammarion, Paris.

Instead then of being merely means of coercion to be used on horses that are reluctant through lack of energy, ill-will, or fatigue, the spurs are to be considered, and used, *not* as mere accelerators or as instruments of punishment, but as *the ends of the rider's legs;* and therefore as *aids,* in the same light as the reins, the whip, and the legs themselves are aids. They should therefore be used with the same delicacy as all the other aids; their severity should not be manifested, *excepting when necessary;* and should be instantaneously mitigated as that necessity diminishes, and ceased altogether when that necessity disappears. Consequently, the touches of the spur must be very similar—in general design—to the touches of the leg, as described in Chapter XVI of this book, and by *Figs. 63, 64,* and *65.*

The only exception to this rule is pressure. Spurs must not be used with pressure, in the sense that they must not be stuck, for any definite space of time, more than a second, let us say, in (or rather *on*) the horse's skin, because much more can be accomplished by the *"pincer délicat de l'éperon,"* the delicate pinch of the spur, so much advocated by Captain Raabe—far more than can be imagined by the average rider, uninformed as to their scientific application.

Being then considered as the "terminals of the legs," the spurs must be applied when necessary, as an accentuation of leg action: without the slightest loss of time, under the same circumstances in which the legs are used, and merely as an additional means of obtaining the desired result—a flexion of the jaw, let us say—with a little more promptness and vivacity than when the legs were unarmed with spurs. They must therefore *always be used only after*—let us say one-tenth of a second after—*the whole length of the leg has been felt by the horse;* and consequently, *never apart from the use of the leg;* which does not mean that the strength of the leg must be exhausted before resort is had to the spur. (It is to be hoped that the idea of strength or force or violence has long since been dispelled from the reader's mind.)

The spur then may be used as a reinforcement to the leg with one, two, or several more or less light or sharp repetitions, to ensure—we might even say to compel—obedience from the horse to possibly *very* light leg indications (perhaps even lighter than the spur touches) which leg indications however light and delicate *must nevertheless involve the whole length of the leg before the spur is applied.* And the legs may or may not have to move in conjunction with the spurs in order to obtain the result desired; which is one of the reasons why it is so necessary to cultivate ankle flexibility.

But, whether they have to move or not, *the use of the spurs must have been stopped before the legs are removed from the animal's sides.* The time *before* the spurs' removal is to be slightly longer than the time they were used *after* the legs' application, say two-tenths of a second instead of one-tenth, especially when the spurs are used to obtain the stop.

This rule *must* be strictly observed, because if the spurs are used—especially if only that on one heel is used—without having been preceded by the touch of the leg, even with the infinitesimal difference in time alluded to in the preceding paragraphs, the horse may mistake the spur for a biting fly or some other nuisance that he should get rid of, and kick at it for that purpose. If the misapprehension which leads to this kicking is not removed, *i.e.,* if the manner of using the spur is not corrected, the animal may either become a kicker at the spur, or a confirmed kicker.

If, as less often occurs, the horse kicks when both spurs are incorrectly used instead of as indicated, he will usually kick out and up, with both heels, which, although possibly more disagreeable for the novice rider, may be a blessing in disguise by reason of its being a means to improve the quality of his seat, if he knows how to turn it to his advantage.

While kicking *at* the spur, or *in consequence of its use*—which are two quite different matters—is prevented by using the spurs *only* in conjunction with the legs, as explained in the paragraph before last, the manner of punishing a horse—*not an inveterate kicker*—who happens to kick in either of the forms just referred to, is to bring the leg to bear closer to the animal's side, and give him another touch of the spur—possibly even a jab—*instantly on his kicking.*

If instead of doing this, the rider separates his leg and therefore the spur from the horse's side, the horse realizing that he can get rid of them in that way, quite logically kicks again at the next touch of the spur; and very soon becomes confirmed in kicking at the leg, or kicking out, without any more provocation than some slight leg-move, which his own motion may have determined, and that may have been entirely unintentional on the part of his rider.

But if the increased firmness of approach of the rider's leg, accompanied by the blow with the spur advised in the paragraph before last can be performed while the animal's leg is still lifted in the act of kicking, the result will be far more satisfactory than if the jab comes later: first, because the horse punished in the very act of misbehaving better appreciates why he is treated thus; second, because it will prove to him the futility of his defense; and third, because the pressure of the leg, increasing just at the moment he is on three feet with the kicking foot in the air (perhaps on only two if both hind feet are kicking) will unbalance him to such an extent as to compel him immediately to regain his equilibrium, and therefore to replace his kicking foot, or feet, on the ground—at which *precise* moment the leg's pressure *may* be discontinued.

It *may* be discontinued, and yet there may be, at that precise moment, good reasons for using both legs with some decision, though *not* with pressure and perhaps using the spurs also (*very correctly this time*) in order to obtain a higher degree of movement forward—(Chapter XXIV of *Principles of Equitation*)—in such circumstances *not* necessarily with a higher degree of collection, but usually with a little more speed.[2]

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[2] As an example of superb correction of kicking effected by a great Master, the author was told the following by his Master, M. Jacques Lieutaud, who had been an eye-witness of the occurrence.

Captain Raabe, whom the author later came to know personally, a man more than six feet four inches tall, and gifted with Herculean leg-strength, was one day asked to ride an inveterate and dangerous

Since the spurs are used as reinforcements of, and simultaneously with, the legs, one of them alone may be temporarily used if and when necessary—as for example in a pirouette, or if required to precipitate the result of a combined effect lateral or *especially* diagonal. When used for these combined effects, they can be applied one more forward than the other, as also with a little more or less energy, emphasis, or repetition the one than the other—in a word, with all the different combinations that necessity may dictate.

As an example: suppose that at a brisk trot a horse's nose has to be brought in, and in consequence of the gait a little more than the simple flexion is required. As the horse never pulls equally on both reins, he often has a tendency to advance one forefoot more than the other, sometimes (*a*) advancing the forefoot of the side on

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kicker that had to be blindfolded before she could be mounted. Once in the saddle, he allowed the mare to kick once, whereupon he enfolded her in his powerful legs placed near her stifle-joints, where he dug the spurs into her so unmercifully that she had to lower the hocks nearly down to the ground, shrieking with pain and rage the while. She turned her head around and bit at his leg; whereupon he opened both legs and gave her two such vigorous blows with the spurs that she jumped up and sprang forward, accompanying the leap with another kick. *While her feet were in the air* he repeated the first encircling and spur-digging operation with still more force than before, and brought her down again on the hocks.

On his allowing her to get up she reared; then Captain Raabe encircled her at the girths with his legs and, pinching her cruelly at the diaphragm (solar plexus) with his merciless spurs, he paralyzed her breathing and brought her to her knees. On being allowed to rise she stood still a couple of minutes as if dazed, sweating as profusely as if she had been running a race of many miles, although the whole performance had not lasted more than a few seconds; when she walked away as meekly as a lamb on the captain's indications, and *never offered to kick again!*

It is hardly necessary to observe that this striking example of strength and skill could only be furnished by a Master exceptionally gifted with both; and would be applicable only to a very vicious horse.

which he is *not* pulling but, and oftener, (*b*) advancing the forefoot of the side on which he *is* pulling. In the first case (*a*), the rider should use the leg aid close to the girth on the pulling side and use it with more pressure than the other leg, even tapping a little with the spur, if necessary; while he uses the other leg farther back along the flank, with repeated touches, more lightly therefore than the first leg, even resorting in addition to slight "spur-pinches" (but not jabs). In this way the jaw will have to yield to combined lateral and diagonal effects, while the foreleg showing *less* activity, advancing less than the other, will have to move forward because of being urged thereto by the repeated touches (and spur-pinches) of the opposite aid acting—as in the canter—diagonally to the rein pulled on: and of course acting diagonally to the sluggish leg.

In the second case (*b*), the rider will have to use both aids not far back of the girths, the one on the pulling side again with *increased* pressure, and the other with more firmly repeated touches, together with light jabs with both spurs, then usually necessary. By doing so the rider will fix—comparatively immobilize—the more active leg, while simultaneously pushing the animal's shoulders slightly to the other side—by means of the *increased* leg pressure—and he will simultaneously stimulate the animal's more sluggish leg, this time by direct aid action, which will also prevent the over-advancing of the animal's other leg from having a too marked side-throwing or hitching, result.

The reader will doubtless realize what tact the rider will have to manifest in order to obtain such results while maintaining his mount's body in a perfectly straight line from tail to head. This straight carriage is absolutely necessary if the horse is to develop his best trotting action, and to develop it under the most favorable conditions—that is to say, with the limbs lifting synchronously *and at the same height* in diagonal beats, and the lateral feet following each other on the same parallel tracks.

BEST MEANS OF OVERCOMING THE BREAK FROM THE TROT TO THE CANTER

In connection with the above remarks on the trot, and in the discussion in Chapter XIX of *Principles of Equitation,* we promised later to describe another means beside the two therein mentioned for overcoming the very disagreeable habit that many horses have of breaking from the trot into the canter. Now that the reader has acquired the amount of information contained in that book and up to this page of this one, he will be in a position to understand the working of that means, and therefore to apply it with adequate effect.

When then the horse breaks—provided, of course, he has not done so through having been out-trotted (*See* page 262 of *Principles of Equitation*), it is easy to get him back into the trot *not* by stopping his exaggeratedly advancing foot, but by *making the other foot advance in the same proportion as the offending one,* in the same manner and by the same means which were stated in the last few pages for correcting the trot.

This the rider, having now learned to obtain lateral and diagonal effects, and to use the aids, including the spurs, with the necessary tact, precision and apropos, will be able to effect without further explanation; especially if for the sake of greater elucidation he consults the following Chapter (XXVII) on "Changing Feet at the Canter."

By using this means of overcoming the break, the rider will *not* destroy the movement forward effected by the foreleg offending through exaggerated advancing, but will simply increase the movement forward in the other leg's motion. By thus equalizing it in both legs he will actually turn the animal's error, or fault, into an improvement of his gait that will make him more agreeable to ride than before.

CHAPTER XXVII

THE CHANGE OF LEAD (OR FEET) AT THE CANTER

THERE are four methods of doing this, each more or less applicable, more or less easy or difficult, not only according to each horse's temperament, conformation, and condition of training, but also according to each rider's natural ability and acquired knowledge.

Of these four ways of changing feet at the canter the one most commonly used is as usual the least correct, and is therefore mentioned here simply as a matter to avoid. It consists in merely throwing the animal's forepart to the side of the foot contrary to the one on which he was leading, usually without the slightest attempt at preparation for the change by an anticipatory collection. For example, while the horse is cantering—usually pretty fast—on the right lead and curving to the right, he is suddenly pushed shoulderwise to the left, by means of a swift and usually vehement application of the direct rein—the right—on his neck to force him to the left by opposite rein action (called "neck-reining" or "bridlewise"), the rider's body twisting, simultaneously with this exhibition of bridle-wisdom, to the left also (*Fig. 85*). The result is that *if* the animal changes, which he seldom does immediately, but only after another stride, or possibly two, he does so with his head turned to the wrong side—in this case to the right—and with his weight plus the weight of his rider's twisted body bearing excessively on his left foreleg, *which is precisely the one which should be relieved of as much weight as possible,* in order to be able to change correctly.

The unfortunate horse changes feet then merely "in order to save his life"—almost literally—because unless he changes lead at the time of having his shoulders suddenly pushed to the opposite side he will inevitably cross his forelegs and fall; which not infrequently occurs. And when he does change feet under that urge, nine times out of ten, if not oftener, he changes lead only with his forefeet, and goes on cantering, or rather galloping, on the original hind foot (the right), being then galloping *disunited*, an uncomfortable and unfortunate condition of affairs.

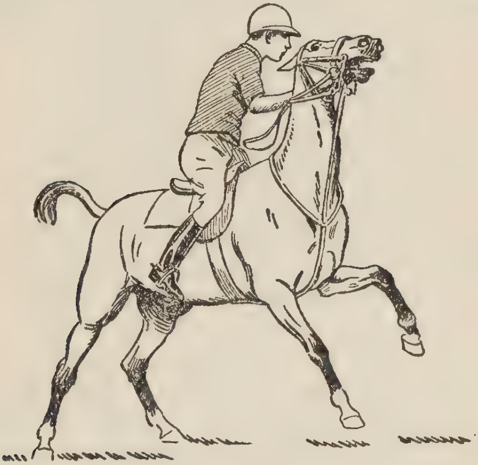

FIG. 85.

The "Change-feet at the Canter" as usually done. Notice horse's mouth roughly handled; head turned on the wrong side; rider out of gear; etc.

This takes place because no leg action having been made by the rider to determine the change both of lead and direction, the hindquarters are left to follow as best they can; therefore, they act in some haphazard way instead of being the ones to determine the change, as they are if the aids are correctly used. It usually occurs in consequence of this unwarranted liberty of action that the hindquarters being unsupported by the aids, sway in the contrary direction to the one toward which the forepart is made to move, Chapter XXI. And for this same reason they change feet *of their own accord,* not when they should—that is, not when the forefeet change, but when they should not, that is, at the moment the forefeet are *rechanged back to the original lead.*

For example, suppose the horse when cantering to the *right* is suddenly turned on a curve to the left; his forefeet may change to the *left;* but his hind feet, unguided by the aids, will continue on the *right* lead. On being *rechanged,* the animal's forefeet will change back to the *right* lead, and his hindquarters, swaying in the contrary direction for the reason above mentioned, will *of their own accord* cause the hind feet to change to the *left* lead. Thus this animal will be continuously galloping "mixed" —disunited—while the rider confidently believes he has been changing feet uninterruptedly. The sequel of disunited gallops, besides being most disagreeable for anyone not accustomed to ride unbalanced horses, is always a source of mirth to the well-informed onlooker . . . who generally will not disillusionize the rider for fear of offending him!

A second and better way to make the horse change feet, most employed—of necessity—by polo players, is the one in which the rider's legs are used in conjunction with his hands; often previously to the hands—though

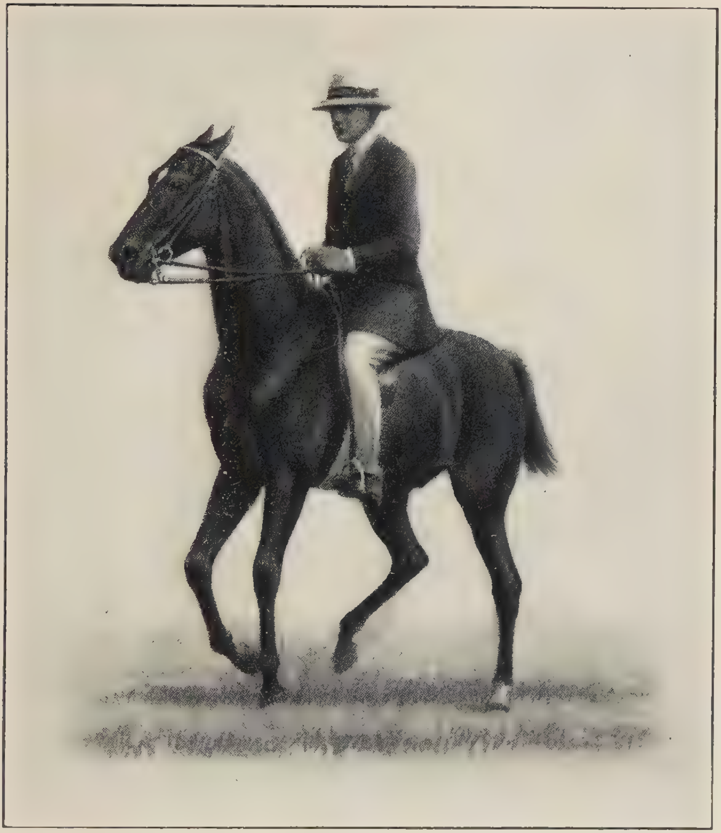

FIG. 86.

Horse just on the point of starting into the canter from the walk. The author despaired of getting such a picture on account of the difficulty of snapping one at the exact fraction of a second. But the same fixity of purpose that made him at the age of 58 ride his famous "Rex Rysdyck" in this year's 300-mile endurance test—and pray for 100 more at the end of it—caused Mr. R. T. M. McCready, lawyer, of Pittsburgh, Pa., to persist in his effort to obtain this one among the 4000 he had taken by camera and motion-picture machine.

this is, unfortunately, not always the case. If the legs are thus used, the animal's hindquarters do not swing in the contrary direction, and although the change of feet is rarely requested at the proper tempo of canter—practically this can never be done while playing polo—the horses dedicated to this game are usually so nimble because limber by nature, and highly collected because of their innate limberness, that they hold themselves always ready to swing from side to side at full gallop—and even to turn clean around on the shoulders at the gallop—as soon as they see a mallet in their rider's hand.

Of the two remaining and best ways to obtain the change of lead at the canter—at the *school canter*—one is now to be described. The school canter is insistently mentioned first because we are supposed to be riding now in a ring, and also because the school canter is not only the gait at which the change of feet can be studied best—by both horse and rider—but because it is the gait at which both of them can execute it most effectively and gracefully.

In order then to obtain a change of feet at the school canter—not necessarily including a change of hand or direction—one must first obtain a slightly increased collection, and simultaneously with it the diagonal effects must be reversed, *simultaneously with the striking of the third tempo of the canter,* in other words, *just as the animal's leading forefoot touches the ground* (*Fig. 86-C*).

The horse's three other feet being in the air, as clearly shown in that picture, and the new diagonal effect having been *rendered effective* at that precise moment, the hindquarters therefore pushed in the opposite direction, on *lifting* the leading forefoot (*Cc of Fig. 86*) to fly into the fourth or silent tempo of the canter (*D of Fig. 86*) the horse, instead of coming to the ground with the hind foot which was the first tempo of the canter on the former lead will come to the ground with *the other hind foot* (because of the push to his hindquarters already mentioned).

To make this clearer; each stride of the school canter is composed (as shown by *Fig. 86* of *three* striking tempos (*A, B, and C*) and one silent tempo (*D*) during which latter tempo all four feet are off the ground. If the weight of the horse's body is shifted from one side to the other just as the third tempo strikes the ground, it is comprehensible that he will change his poise during the silent tempo—during which he is off the ground with all fours (*D of Fig. 86*). Then he will consequently come back to the ground, at the beginning of the next ensuing canter-stride, on a different hind foot from the one with which he first struck the ground, at the beginning of the canter-stride next previous.

Thus, if for example he has been cantering on the *right lead,* the tempos of his stride were (1) left hind (2) right hind and left fore together; (3) right fore; (4) silent tempo, and on changing feet the tempos would then become (1) right hand; (2) left hind and right fore together; (3) left fore; (4) silent tempo.

At each change of diagonal effect a flexion of the jaw should be sought—and *obtained as much as possible*—because this is the only means to prevent the horse from bracing himself on the bit, pulling, and eventually going too fast. Those bad conditions should be avoided because they prevent the change of lead from being the airy, graceful, actually beautiful movement that it is when the horse does it well, with poise, calm, and cheerfulness, *rising to the change;* and practically stepping out with the new leading foot (*Fig. 87*).

While executing the changes of his diagonal effects

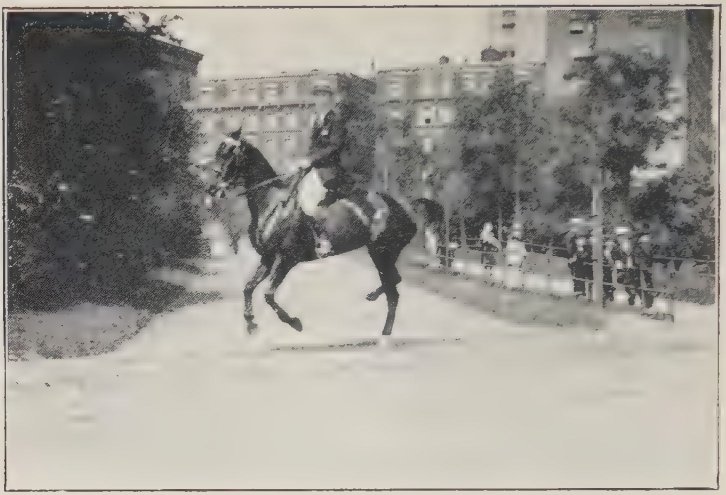

FIG. 86A.

First tempo of the canter: right hind foot in support. Figs. 26A, 26B, 26C, 26D, 86A, 86B, 86C and 86CC were made from photographs taken by Mr. J. G. Wilson.

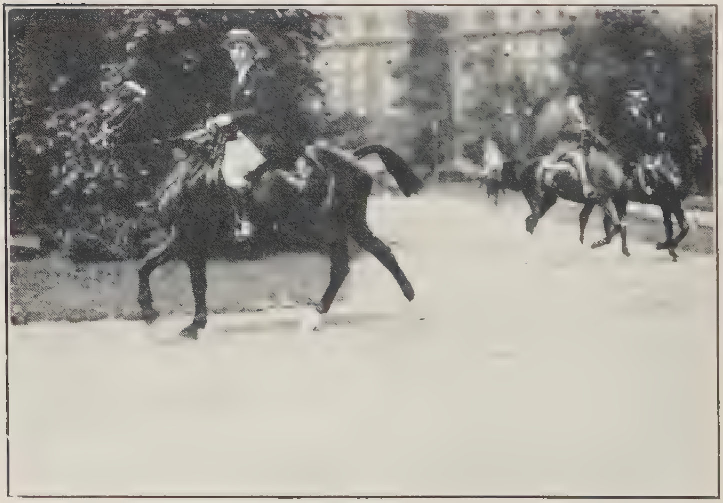

FIG. 86B.

Second tempo of the canter: right diagonal in support; the left (near) forefoot preparing to go to the ground.

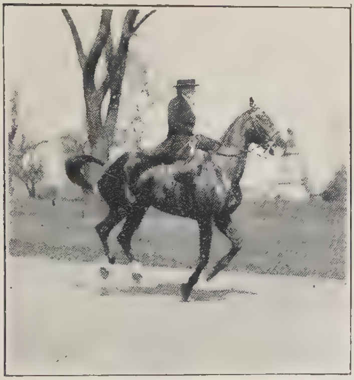

Fig. 86C.

Canter third tempo: forefoot on ground. Taken when the mare was on the lead other than the one in A and B; unimportant, as the reader may imagine the mare cantering on either lead.

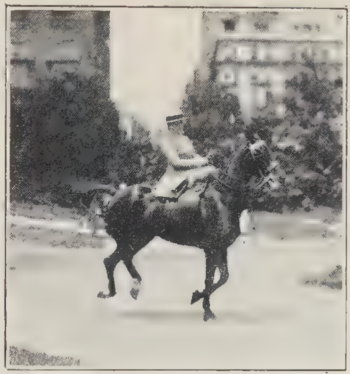

Fig. 86CC

Ending of the third tempo when the mare is lifting her supporting forefoot in order to get into the fourth (or silent) tempo of the canter shown in Fig. 86D. Photographs on this page are of Mrs. Lundell.

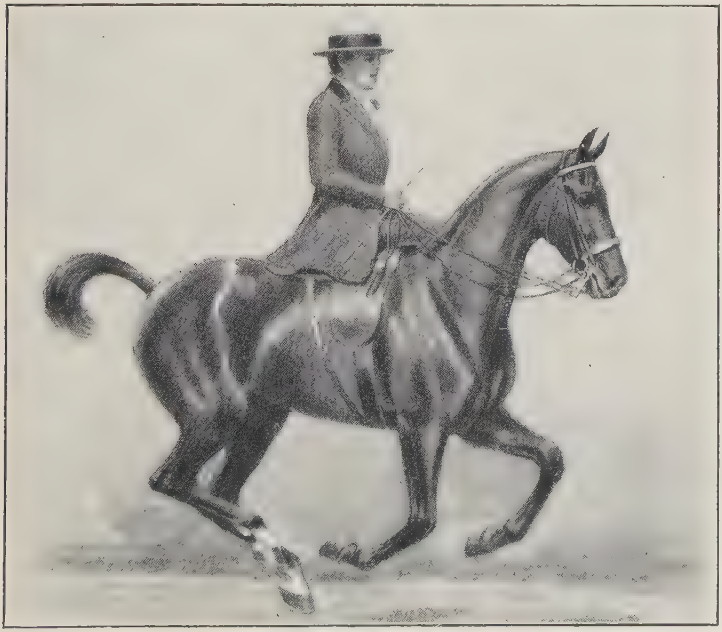

Fig. 86D.

Fourth tempo of the canter, called "Silent" because the horse having all four feet off the ground does not make any noise

the rider must not make the slightest torso or seat movements in the saddle, and while keeping himself always ready to *pinch delicately* with the spurs—with both, or with one of them, *according to necessity*—he must try to obtain the changes of feet by means of the legs only (therefore without the spurs, *unless absolutely required*); and he must also try to obtain them (like anything else) by means of ever-diminishing vigor in the actions of the legs. Meanwhile, the hands should seek only to obtain flexions, especially the direct flexion *toward the side of the new leading foot,* as by this means the horse *rises* into the change of feet (*Fig. 87*) gracefully because of doing it *through flexibility,* not because of being *forced* to it.

The rider should take the utmost care *not* to throw the animal's haunches—nor shoulders—toward the side of the new lead with any semblance of exaggeration, but must simply ask the hind foot to shift the animal's weight from one side to the other, somewhat as a man would do in springing forward to hit another slightly taller than himself first with one fist and then with the other.

The fourth manner of obtaining the change of lead cantering is the one advocated by the late Mr. Fillis in his well-known book *Breaking and Riding.* But as it is more difficult, especially for a student-rider, in that the tempo of the stride in which the shifting of the feet has to be sought is not easy to catch; as this manner of changing feet can be well executed only by certain horses (mostly thoroughbreds); and as it is especially useful in view of obtaining the change of feet at *each* stride of the canter, a high-school feat that few horses, apart from thoroughbreds, and still fewer riders apart from high-school experts can execute (few indeed, if any, as well as Mr. Fillis, and his wonderful daughter, the late lamented

Anna, the cleverest high-school side-saddle rider the author has ever seen), it will be discussed in the book on *High-School and Training,* the third and last of this series.

MEANS OF LEARNING TO CHANGE LEADS AT THE CANTER

While the teaching of the change of lead to horses should be begun by having them first canter reverse (false), and having them pass from that lead to the direct (true) canter (and vice versa) (Chapter XXIII), *on the straight line,* as explained further on—teaching it to the rider should be begun on the diagonal change of hand.

In order that he should learn gradually to seize the exact tempo of the stride at which to shift the diagonal effects—which is by no means so easy to put into practice as it seems when executed by a finished rider or as it looks on paper—it is advisable that a few steps of slow and collected walk should be observed intermediately between each change of the canter into a new lead. The rider will cause his mount to canter on the right lead (while on the right hand, of course, called cantering direct, or true, Chapter XXIII), will begin the change of hands at any of the points at which a diagonal change of hand can be made (therefore after having turned either one of the second corners), and on reaching about the middle of the ring will make the horse walk, slowly as well as collectedly. After a few steps of walk in the direction of the point for ending the diagonal change (therefore toward the next first corner), he will start his mount cantering on the new foot, the left in this case, and of course make him turn to the left hand on reaching the wall. While doing this the rider must beware that he does not make severer use of any of his aids than he

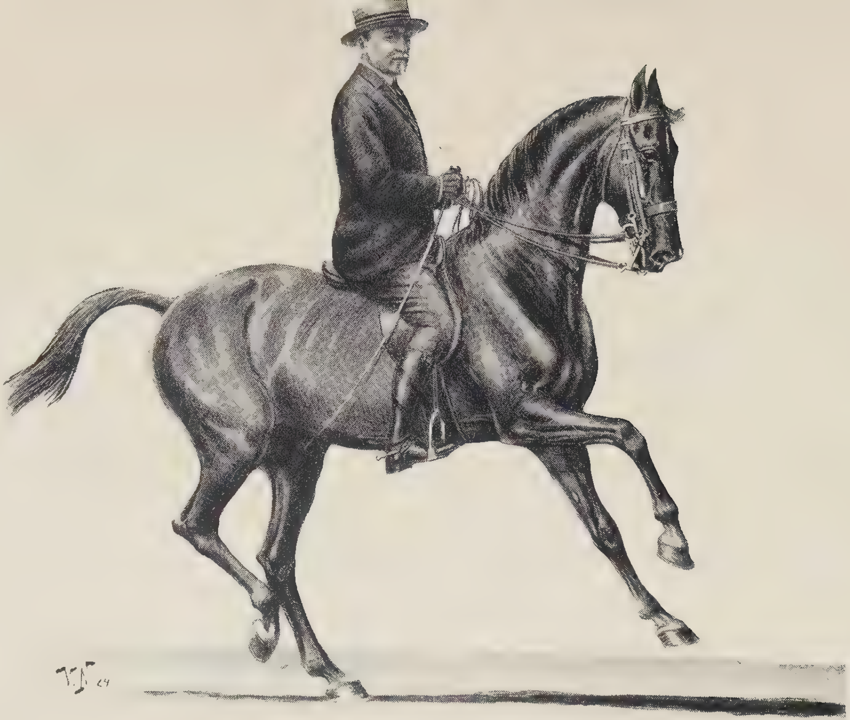

FIG. 87.

"Change feet cantering." The author riding Captain Aldrich's "Allegro"—picture drawn from memory by Victor Nickol. First tempo of the right canter, but as the horse is prepared to change feet he is making ready to bring his right hind in support and to change to the left canter.

would in executing anything else; which fault most persons are apt to commit when starting to learn the change of lead, or in fact any new and untried movement. On the contrary, he must apply himself to use both hands and legs with the greatest tact and delicacy.

He must also be as calm as possible and try to communicate that same calmness to his mount, since doing so in this particular instance furnishes a better means of acquiring self-control on horseback than persons, even horsemen who have not sought it, can realize.

And he must, of course, require the change of lead under the same conditions, from and to both sides alternately *with the walk between each change.* But frequent repetition of these alternations must not be indulged in *unless* and *until* the horse is perfectly calm. This latter is essential because repetitions of changes of lead have at first a certain tendency to excite horses; and therefore, unless this is particularly watched, some high-strung horses become more or less disagreeable when asked to change feet often.

The rider will diminish the steps of intermediate walk very gradually, from three or four, let us say, to two or three, and then to one; and when he can very precisely—*and very calmly*—reduce the intermediate walk to one correct step, he may seek the changes of lead at a canter on the half circle; then requiring the change with intermediate walk just as the horse reaches the wall. In doing this he will follow the same gradations, with the difference that as the straight line of march is shorter (possibly even much shorter, according to the size of the ring) than when done in the diagonal change of hands; and the rider as well as the horse having acquired better knowledge of changing leads, the number of intermediate steps of walk may first be two, instead of three or four;

and, quite possibly in the first session, the steps of intermediate walk can be lowered to one.

As stated, the place at which the exchange of feet should be executed in the half circle is just as the horse reaches the wall.

When the change of lead on the half circle with only one step of walk between changes has been obtained, it should again be taken up on the diagonal change of hand; and this time begun with only one intermediate step of walk between changes, which should be *gradually* and progressively diminished to a half step, and then to a quarter step, when the rider will find that he will easily be able to execute it without intermediate walk, as already explained in this chapter. He will then be able to do it on the half circle without intermediate walk; also on the Figure Eight, without intermediate walk, especially if he has applied himself to the careful study of the "Continuous Circle at the Canter," as described Chapter XXIII.

But when attempting the change of lead on the Figure Eight, the rider must take strict care that the horse does not throw any part of his body to the side of the new lead, or permit him to execute the change of feet on his own account. Many horses, especially willing ones, are apt to do this, for they seem to like the Figure Eight at the canter, much as most young girls like dancing. And if they are allowed to do it previously to the rider's distinct indication for the change, however delicately it be given, they will insist upon changing the lead whenever *any* turn at the canter is requested from them; and they will sometimes change feet even when no turn is involved. The horse should be made to realize that changing the lead is not necessarily the inevitable consequence of every turn, but that he is to execute it only when the rider so indicates. It is therefore advisable that the rider first learn to make the horse change feet while going on the straight line.

In order to do this properly, he should start by making his mount execute the half circle at the canter, but instead of allowing the horse to change feet at the wall he should keep him going on the same lead for a few steps *after* having changed hands—that is, moving along the wall, on the new hand, but on the same lead. He will then be "cantering reverse"—that is, going to the *right* hand, let us say, while cantering on the left lead (or vice versa); this (as already said in Chapter XXIII) is also called the "false canter" or "counter-gallop."

While cantering reverse, the rider must make his diagonal effects *very effective*—which does not necessarily mean using more strength—therefore, he must keep his mount's hindquarters and jaw slightly more flexed to the side of the lead than if he were cantering direct (or true) on that same lead. After a few steps of reverse canter, he will make the horse walk a few steps, and then cause him to canter on the direct lead before reaching the next first corner; and he will gradually diminish the number of these intermediate steps of walk before each change of feet until he can change leads without walking at all.

When he has attained to this—which will certainly not be at his first attempt—he will make the horse turn that next first corner while still in the reverse canter.

To do this he will have to slightly increase the effectiveness of the diagonal effect a little before reaching the first corner, in order to cause—perhaps to compel—the horse to keep his *hindquarters* turning *with* the corner; to that end he will carry the working leg (then the one toward the interior of the ring) more backward along the horse's flank, and use it there (probably) by means of light repeated touches. When this leg action is effective, the rider will have, under his seat, the sensation that his mount is executing a *slight* side-stepping movement, which will actually be the case.

It will be better to observe the progression of walking a few intermediate steps before changing of feet after cantering in reverse, although this is not always necessary; then he will let the horse canter reverse while turning two corners; then walk and canter direct; then turn three corners on the reversed canter; again walking and cantering direct and finally turn all four corners on the reverse canter; and repeat walk and direct canter.

(These intermediate walks may be only one step, but they should be observed by the rider at this stage of his education before each change of feet, *unless*, being under the guidance of a competent teacher, he were advised to the contrary).

Having successfully had his mount canter reverse while turning all the four corners—consequently all around the ring—and thus having gained the greater control over his mount's hindquarters that the reverse canter all round the ring affords, the rider having previously learned to make him change the lead on different changes of hand without walking between changes—which is colloquially termed "changing feet on the fly"—will be able to make him change feet on a straight line where and whenever he wishes; and will therefore be able to make him change lead on the fly better than before in the Figure Eight.

And when both horse and man have learned to do it so well that they can do it on a *small* Figure Eight, the rider will be able to have his mount execute the Serpentine at the canter, which, of course, involves the changing of the lead *between each turning* in the figure. In order to execute this really beautiful figure well, the rider must give the strictest attention to the following precautions: not to hurry; not to get excited; not to make violent actions of hands or legs although his mount must turn sharply—nearly a half-pivot on the haunches at each turning; *and not to go fast*, as speed, besides destroying the grace and elegance of the figure, upsets the horse's temper, especially when doing this figure.

The reader will have perceived by all the foregoing that, in order that the change of feet cantering be well done—beautifully done would be a more correct expression—the study of it must be gone into very carefully and without any haste, *as it cannot possibly be learned in only a few times,* even if the rider were a genius of equestrianism, and the horse a wonder.[1]

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[1] Like all rules, this has its exception. I once tried a little mare in the south of France that was used to drawing a light carriage; and being for sale, had been offered me as a likely high-school prospect. She was untrained to the saddle—although quiet enough under the rider—but was so extraordinarily well balanced by nature that, by simply shifting my weight and hers I managed the first time I rode her, to have her change feet cantering at every two strides! I have never seen a similar case, and although I tried her twice, out of curiosity, I did not buy her because she was too easy to be interesting.

CHAPTER XXVIII

RIDING SIDE-SADDLE

Even more when riding in a ring than when out of doors, the side-saddle rider must look to the position of her right shoulder and of her right hip (*Frontispiece*). She must do so especially when riding on the left hand, particularly at the faster gaits, or else she will be unbalanced—or at least ungracefully poised—at each corner she reaches while turning to the left.

But it is merely more awkward, and nothing else, to ride side-saddle in a ring to the left hand than in the other direction. There is absolutely no danger in doing so—excepting in very rare occasions indeed, and even then through the lady's fault. A little practice will enable the rider, *especially if she be a beginner,* to overcome easily many difficulties which sometimes cause troubles to riders long accustomed to ride always to the right hand or who perhaps have never ridden in a ring. Therefore, a lady beginning to learn to ride side-saddle *should first be taught to ride to the left hand*—contrarily to what is unfortunately done.

When she has done so, followed the rules laid down in Chapter II, and performed the exercises mentioned in Chapter XI of *Principles of Equitation,* which are those that will help her most, she will be able to ride to the right or to the left, even in the smallest ring—or even in a circular ring, which is still more awkward—without noticing any difference between the two directions, and therefore without realizing that a side-saddle rider *can* experience any more difficulty in riding to one hand rather than to the other.

But in order to ride in the ring correctly she has to keep her mount generally in a higher degree of collection than she would request out of doors. As she is handicapped in so doing by reason of not having a leg on the animal's right side, she has to overcome that handicap by using her riding-whip much more constantly than does the rider astride, (who should, on the contrary, use it as little as possible, apart from the necessities of training). Nevertheless, while using the riding-whip more constantly, she must use it with such tact and apropos, with such—let us say—"specific effectiveness," as not to render the horse numb to it by reason of becoming too familiarized with it; and yet not cause him to dread it in consequence of over-severe chastisements.

The increased necessity for using the riding-whip by the side-saddle rider arises because many horses so ridden develop quickly a tendency to throw their haunches toward the interior of the ring while moving to the right hand (*Fig. 88*); also a contrary tendency to carry their shoulders toward the interior of the ring while turning to the left hand (*Fig. 88-A*), which is partly due to the rider's weight, but especially because of her left leg near his side. There are consequently two things she should do, and *keep doing,* until the horse becomes thoroughly schooled to the side-saddle, adapts himself to carry unequally balanced weight, "works straight" under it, and therefore leaves off displacing the two ends of his body as described.

Those two actions (which we do not number 1 and 2 because they are equally important, and should therefore be equally cultivated) are to ride such a horse mostly to the left hand; and to make a greater and more constant use of left diagonal effects than of any others, not using them perfunctorily, *but making sure of their effectiveness.*[1]

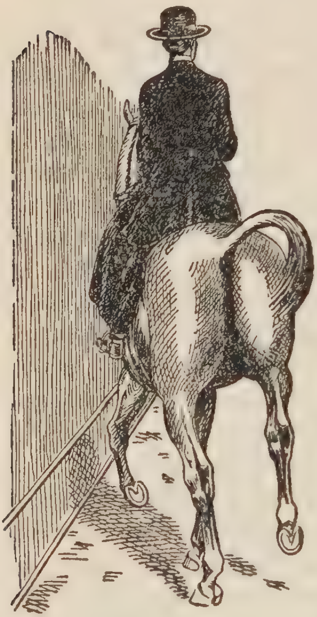

FIG. 88.

Horse ridden side-saddle carrying his haunches too far to the right —and to the center of the ring. Notice the "hitch" in his off hind, which is of frequent occurrence under the circumstance.

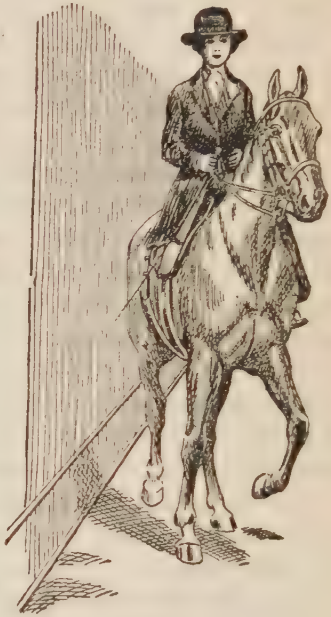

FIG. 88*a*.

Horse ridden side-saddle carrying his shoulders too far to the left—and the center of the ring. Notice the "hitch" in his near fore, which is also of frequent occurrence under the circumstance.

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[1] If both horse and rider have reached the proper stage of training, the best position of reins to fill this purpose is the fifth and

If this is properly attended to, the whole of the animal's right side learns to respond promptly to the slightest possible aid actions—meaning, in this case, hands and whip. Thus the animal will eventually learn how to go straight (from tail to head) of his own accord while being ridden side-saddle, and the necessity for any constant or marked use of the whip will disappear proportionately as the horse improves.

It will therefore be advisable for the side-saddle rider to render her mount responsive to the slightest opposition to the right haunch that she may make at any gait with either right rein, though preferably with the snaffle. When she has developed in the horse sufficient sensitiveness to this action, she will find herself able to prevent the throwing of the animal's haunches to the right by the very slightest appeals from her little finger on the right snaffle-rein. In the process of developing the required sensitiveness to the right rein of opposition, if her mount does not immediately respond—as is usually the case at first—she will, of course, have to use the whip more decisively than she may have been using it before; for instance, in producing collection or for some other temporary purpose. But if she has to use the snaffle-rein also with a certain amount of decisiveness or insistence she must do her best *not* to have the horse turn his head to the right in consequence of it, as that flexion would immediately develop more motion in his right shoulder, because of throwing more weight on his left (compare pages 241 and 242 of *Principles of Equitation*).

In order to avoid this counteraction, she has merely

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the next best is the third. If the lady knows how to master it, and simultaneously to handle the whip effectively—not necessarily with severity—and, of course, if the horse's training is sufficient to warrant it, the fifth position is certainly the better of the two in such cases.

to obtain a left flexion of the jaw with the left curb-rein, by means of the most supple and resilient hand action possible.

However, while never carrying things to extremes, she need not fear overdeveloping her mount's left side. He inevitably develops the right side much more than the left, on account of the weight of the lady's limbs being on the left side because, whenever she desires to increase motion in her mount's right side, she will far more easily and promptly be able to do so by merely bringing her left leg into slightly more play than before, than she had been able to develop his left side by means of whip and rein-effects already advised.[2]

Many ladies cannot, or believe that they cannot, apply the spur without opening the knee away from the saddle. This fault is avoided by using the left leg as an aid exactly as the stride-rider is advised to do in *Principles of Equitation*, (Chapter VII, page 127), *i.e.*, leg lengthened to the full extent of the length of stirrup, *toes turned out* proportionately as the foot is carried more backward.

A lady riding side-saddle can obtain from her mount practically everything that a stride-rider can. In order that she may not have to make continuous use of the riding whip, disheartening to any lady but a professional or to one who has the necessary abilities to become a professional—a horse intended mostly for side-saddle use should be endowed, all other conditions being present, with a greater natural inclination to the movement forward, and with more mastery over his equilibrium, than the saddle horse intended solely for stride-riding. It goes without saying that the side-saddle rider's horse should be even tempered, self-controlled, fearless though not rash, obedient without being officious, and thoroughly reliable in every respect—in short, *a gentleman among horses.*

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[2] Nevertheless, very few side-saddle riders know how to produce motion equally on both of the horse's sides. This is not their fault, as one cannot know without having been taught.

SIXTH AND TENTH POSITION OF REINS

When a horse of this gentlemanly nature is ridden, whether side-saddle or astride, by a finished rider, and especially when he is ridden under conditions in which not much handling is required, either the sixth or the tenth position of the reins may be adopted.

The sixth is called the Austrian, or the officer's position, because it was apparently first devised in that country, and that it was later adapted mostly by European army officers—especially by commanding officers—at parades, reviews, and ceremonies, during which much mouth-handling is neither feasible nor desirable.

It consists in the curb-reins being held in the left hand either (*a*) with the little finger under the left rein, and the right rein above that finger; or (*b*) with the left rein between the little finger and ring-finger and the right rein between the ring and middle fingers; or even between the middle finger and the index, at the rider's choice. The snaffle-reins are left loose along the horse's shoulders, the buckle at their middle being held in the rider's left palm (*Fig. 89* and *89-A*).

The tenth position of reins (not even hinted at in *Principles of Equitation*, because it has only recently been imported to this country) consists in carrying the curb-reins divided by the little finger and ring finger of the left hand; and both snaffle-reins on top of the index, where they are held by the thumb, one rein placed crosswise over the other (*Figs. 90,* and *90-A*).

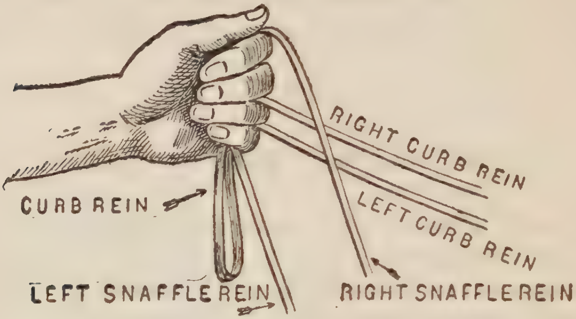

FIG. 89.
Sixth—or Austrian, or Officers', position of reins.

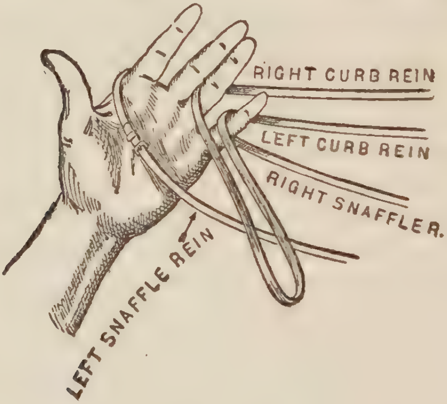

FIG. 89*a*.
Sixth—or Austrian, or Officers', position of reins showing how the reins are placed within the hand.

This is a very elegant manner of carrying the reins, and having been devised in Paris—where elegant things are constantly being devised—and as it is especially used by side-saddle riders in the *Bois*, it may be christened the "Parisian" position, or the "Ladies" position, according to taste. Although a one-handed position, it has an advantage over the eighth and ninth positions—and of course over the sixth—in that the snaffle-reins being separated from the curb-reins can be used to raise the head of a *trained* horse simply by turning the hand so as to bring the thumb and index toward the rider, and the little finger toward the horse's neck, therefore causing the

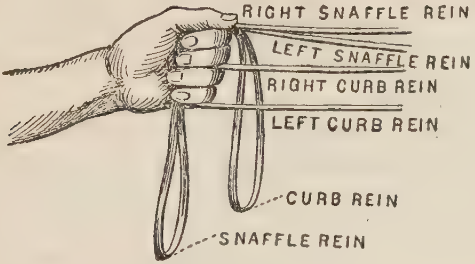

FIG. 90.
Tenth position of reins.

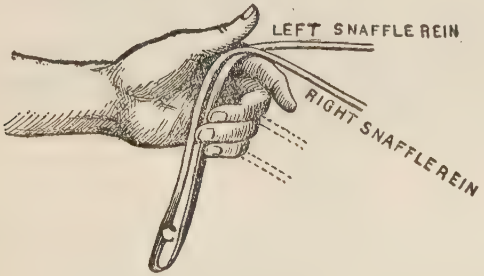

FIG. 90*a*.
Tenth position of reins. The left thumb loosening its hold on the snaffle-reins so as to permit the right hand taking them, thus transforming this position into the fifth (*Baucher, or Saumur*).

nails to face downward (toward the withers). Moreover, because of the separation of the two sets of reins, this position has the very practical advantage that the snaffle-reins can be grasped by the right hand on very short notice, thereby instantly transforming this position into the fifth (Baucher, or Saumur) position, described in Chapter XXV.

But in this connection the sixth position has a still more practical advantage over the tenth in that, in case of necessity, the rider has only to pull up the snaffle-reins through his left hand with his unoccupied right hand, in order to return promptly to the second position (English) or to the third position (Soldier's), the first of which especially is so useful in the handling of a horse that suddenly makes up his mind to misbehave, and therefore requires to be managed with direct rein actions. It is also a very practical position for officers at reviews, etc., since it leaves the right hand free for the salute, or for signals with the saber.

Both positions are of good use in the park, as they allow freedom to the right hand for social purposes, such as saluting, shaking hands, etc.

CHAPTER XXIX

HINTS ON RIDING IN CLASS

We will discuss two distinct kinds of class-riding, but only superficially, because it would take a whole book about the size of this one if we undertook to elaborate upon details.

These two kinds of class-riding are:

First: that in which pupils are taught collectively, instead of individually, which we shall call "Instruction Classes";

Second: those in which several or many persons take part—often accompanied by music and then called Music-Rides, in which riders no longer pupils, but more or less finished riders, join in a series of sometimes very interesting and even intricate combined *manège*-figures (other than the individual figures described in this book).

Instruction Classes

Absolute beginners should not be admitted to any classes because they derive no advantages worth mentioning and really waste their time and money, since the teacher cannot give them the individual attention and correction indispensable to a beginner. A wholly inexperienced beginner in a class of riders even a little more advanced than he, is a source of dissatisfaction to the teacher and a hindrance to the progress of the other students; which is a fact by no means confined to riding classes.

In order to be reasonably efficient, elementary classes and those for more or less advanced pupils should be differentiated by well-defined lines, and absolute novices should not be admitted even to an elementary class until after having reached a certain stage of proficiency as the result of private lessons.

For example, one should be fairly well posted on deportment and position in the saddle—this should always be a condition *sine qua non:* he should at least know how to circle, half-circle, and change diagonally at the trot; and preferably he should also know how to make his mount execute half pivots on the shoulders at the wall, before being allowed to join a class.

If he is in a position to take more individual lessons than that, so much the better, as then he will be able to graduate sooner from a lower class to a more advanced one. But however much he may be eligible to a higher one, it is always advisable for him to make a short stay in a lower one—for a few rides perhaps—were it only to familiarize himself with class-riding and to acquire the control over himself and horse that well-conducted classes develop. This is an effective means of special education, useful for both horse and rider . . . and the latter often learns certain desirable things that have nothing to do with horsemanship.

When the members of a beginners' class are to be graduated, it is very often advisable that they—or at least some of them—take a few more individual lessons in order to learn to ride properly at the canter; the number of which lessons will be less in proportion as they have previously learned to sit to the trot properly, under the conditions laid down in Chapter VIII of *Principles* *of Equitation.* If this advice is not heeded, it will be found that on the riding master's direction to the class to canter, a more or less wild mix-up will take place, because inevitably some riders, not taking kindly to the canter at first, will bounce all over their saddles and hang desperately to the reins. Thereupon, being unable to control their mounts, principally because of being unable to control themselves, they rush wildly round the ring at speeds depending upon the ability and energy of their various mounts, break up the orderliness of the class, and become a nuisance to all concerned, with the added possiblity of accident.

There are advantages and disadvantages, as in everything else, in taking class instruction.

Some of the advantages, besides those of control of self and mount mentioned previously, are (*a*) learning to analyze, through observing the corrections given by the teacher to other pupils; (*b*) learning to measure distances accurately, without which *manège*-figures cannot be correctly executed (especially by a number of riders simultaneously); (*c*) becoming accustomed not to be nonplussed at maneuvering a horse in the midst of other horses, especially by having sometimes to do so while going in a direction contrary to others; and (*d*) acquiring a considerable degree of altruism, not to say unselfishness; for it is absolutely necessary to consider others when riding in class. Otherwise, instead of being an orderly and well-regulated affair, the class becomes a mass —or mess—with which the participants soon become disgusted no matter how rough their up-bringing or characters may be.

A class should always be led *at first* by one of its best members—"best" meaning the most careful, competent, and trustworthy, *not* the one who can make his mount run the fastest. When the class has collectively reached the point of being able to execute individual figures, another of the more proficient members should be placed at its extreme rear in order that when, as a result of the execution of certain figures, (as for example the "individual half school," page 155, Chapter XIV), the tail of the column of riders becomes its head, the new leader shall be capable of holding that post.

This is not a mere figure of speech because a leader in a class ride should be able to maintain *an even and well-moderated pace,* whatever may be the gait. He should look around him, or rather back of him, therefore—preferably after turning the corners—to ascertain by a swift glance whether he is going too fast or too slow for his classmates. He should always carry himself with academically correct deportment, and do things as correctly as possible because, being at the head of the column and therefore in a conspicuous position, he may be used by the teacher as an example and an object lesson to his fellow-riders.

When the class has as a whole made sufficient progress, the teacher should from time to time try out some of its best members as leaders; therefore place a couple of them successively at the head or at the rear of the column so as to ascertain their capabilities, returning promptly to the former and better leaders, not only in order to create emulation, but also in order that the other riders may observe the differences the class presents when headed by more competent or by less competent leaders. In this way the careful teacher will develop several leaders for his class. When it progresses far enough to be divided in two sections riding separately either on the same hand or in contrary direction (on opposite hands), he will have four leaders for the heads and rears of his two columns. The rearmost riders will in the ordinary course of collective *manège*-figures change places and become heads of columns in their turn.

The leader of a one-section class must not only watch his mount's pace, and the way the class follows him, but must measure all figures he is ordered to execute so accurately that he finishes them *behind* the last horse of the column. If he were not to pay attention to this, he would finish the figure—a circle, let us suppose—either on the same line as, or perhaps ahead of, the last horse; and then either interfere with his orderly movement, or compel the last horse to drop out of the column altogether, with resulting inconvenience or confusion.

All the figures described in Chapter XIV can be simultaneously executed by a class. Others far more complicated, especially when combined in counter-order (page 359), can be added to these, as when the class is divided in two or more sections. Especially, if the class be numerous, the teacher should insist on strict correctness of execution of certain figures—such as the Figure Eight and the Serpentine—because otherwise these figures are apt to result in a hopeless muddle, instead of presenting the picturesque and effective spectacle they do when correctly performed. When executed by a class, or a section of a class, the aim of the teacher should not be to obtain small Figure Eights and small Serpentines, but to obtain in the first case a Figure Eight large enough to include the whole column, one portion of it being at a given moment in the top circle of the figure, while the other portion is in the bottom circle. The size of the figure as a whole should be so accurately measured that the leader crosses the center of the Figure Eight just as the last horse of the column has passed it. Otherwise he will either cut out one or more horses at the rear of the column, or must stop in order to allow the last horse of the column to finish the figure; either of which deranges the class.

In the case of the Serpentine, the teacher must see that each of the oblique lines shall be of equal length, and also that the lines and angles shall be regular and equal. If this is carefully observed in a numerous class (say from twenty to thirty riders, according to the size of the ring), perhaps two or four horses will be on each oblique at the same time, going of course in contrary directions on each oblique. When this is repeated on four or five such lines simultaneously, it presents a very spectacular maneuver.

In order that all figures be, eventually at least, properly executed by all the riders of a class, *it is absolutely necessary* that all learn to keep their mounts at correct distances behind each other. This distance is half a horse's length, about four feet, measured from the hind-feet of the animal ahead of him to a perpendicular dropped from his own nose. If this distance (four feet from head to croup) were not observed, there is the risk of the horses' hind feet being trod on by the forefeet of those behind them, or of horses being kicked by those in front of them. The distance must be greater than that for certain figures as for example in the Circle by fours. A horse whose hind feet have been hurt by another coming too close behind him will soon kick at horses who thus threaten him with injury. These distances should be observed not only when the horses are moving, but also and especially when they are about to halt, as it is usually then that such collisions occur; which not infrequently result in mix-ups and kicking bouts.

It is *absolutely necessary* that riders should learn to guide their mounts exactly on the same track as the horse ahead of them. To that end, whenever turning—on a circle, let us say, which they should practice before attempting more intricate figures—each rider ought to keep his mount directed toward the *outside* haunch of the horse ahead of him. For example, if the circle is to the *right*, the second horse in column must be directed toward the *left* haunch of the first; the third toward the *left* haunch of the second; and so forth. If this is not *strictly observed,* as few as five horses in column following each other in single file on a circle will reduce its size and block some one animal's path, and, preventing him from completing the circle, will also prevent themselves from executing it. If all of them tend toward the interior of the circle, because being directed straight behind, or toward the interior haunch of the animal ahead of them, they will soon block one another's path.[1]

This, of course, is applicable especially to relatively small circles. In general, when a class rides on a circle, the circumference of that circle cannot be smaller and ordinarily should not be greater than the sum total of the lengths of the horses plus the distances between them. Horses unless directed as above have a tendency to "cut in" on a circle or curve, and so reduce its size to a point where they will "jam up."

When individual work is undertaken by members of a class—which, of course, should not be until its teacher is convinced that its members are able to learn them with advantage to themselves—the figures ordered should be done in unison. Each figure should therefore be so executed by each individual that all of them are exactly the same size and shape. For example, when individual circles are commanded, each rider must turn on his circle at the same instant, all the circles must be of the same diameter, and all the riders must return to the wall at exactly the same time.

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[1] An experiment in confirmation of this can easily be made *in camera,* on a table, by means of half a dozen matches, moved so as to follow their leaders toward their imaginary hip—to the exterior or to the interior of a supposed circle . . . and see what happens in either case.

To ensure this perfection, it is absolutely necessary that the riders maintain strictly even, identical, distances between each other. The exact observance of distances will be especially noticeable in the individual half-school simultaneously executed by a class. When this is correctly done, all the horses besides being on a perfectly straight rank as they cross the ring, must also have exactly equal spaces between each other laterally. Otherwise on reaching the wall, some horse, which has closed in toward the one next him, will have to move slower in order to fall into column behind him; which will, of course, impair the smoothness of the combined performance. It further demonstrates incorrect performance by that horse's rider.

A class may be divided into sections—two to begin with; later (but as a rule not until practically each rider is capable of becoming a leader, if necessary) into four sections. The leader of each section must not only watch carefully how his section is following him, but must also see that he keeps on the same corresponding point as the head of the other section on the opposite side of the ring, when they are working in parallel or in contrary directions. When they are working on the same direction the head of each section must be at the level of the tail of the other one on the opposite side of the ring. If this is not done, the *manège*-figures executed individually or by sections or subsections will not be identical with each other, and will therefore present a queer aspect to the spectator; since unless the sections are on corresponding portions of the sides of the ring, the figures performed by one section will not be the exact counterpart of those of the other section. The resulting lack of symmetry may approach to confusion.

When working in contrary directions, the riders should pass each other by *keeping to their right.* If this is always observed there will be no collisions or confusion, even with persons unaccustomed to class-riding.

In music-rides, or at any time when classes are maneuvered in columns of twos or of fours, the riders who are toward the center of the ring should always go a little slower than those on the outside (or moving flank) of the two or four on reaching any turn, either at the corners called "natural turns," or in the circles, etc., called "artificial turns." If this precaution is not observed, they either prevent the turn from being executed, or compel the outside riders to go much faster in order to enable the group of two or four riders to accomplish the figure correctly. The non-observance of this point is often the main cause of the dislocation of many group figures, because the outside riders have to gallop in order to keep themselves in the line of the desired figure.

When a greater number than four riders compose a group, or rank, it sometimes happens that in order to execute some individual group figure—let us say, a circle performed by the whole rank—correctly, some rider or riders toward the center of the rank too, may have to walk, others to halt, and one or more at the inner end of the rank may even have to move backward, while the outer riders are walking, some trotting slowly, some a little faster, and the ones at the extreme outer end of the wheeling rank may be trotting very much faster, in order that a perfectly level front may be maintained along the whole rank.

It will thus be seen that for music-rides to be correctly given they should be composed only of good riders able to handle their mounts skillfully, and using horses submissive, well-trained, and promptly responsive to their riders' indications. Otherwise, the figures demanded will have to be very simple; which is the principal cause of classes dwindling in size, because the interest of the riders in it diminishes proportionately as they become bored and tired of the unchanging, ever-recurring sameness of the figures.

The teacher—or drill master—of music-rides should observe the cautions as to selection and placing of only experienced riders as leaders of sections given on page 358. If the class has reached a point where it may be divided into two sections, two, or four, good riders should be placed in the middle of the class so that when it is divided into two sections, those two, or four, automatically become leaders of the new section.[2]

The class, especially when divided into sections, should not ride at too fast a pace, or else some horses less active than the others will have to gallop while the others are trotting, which will cause them, as well as their riders, to be more tired than the others, proportionately as they have to exert themselves more.

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[2] When maneuvered in a big ring—like Durland's for example—a big class can be subdivided into four sections. Good riders should be placed at points that will enable them automatically to become the leaders of all the sections.

Thus, in a class of 100 riders, let us say, the best riders should be placed as follows: Nos. 1, 2, 3, 4, to head the first section; Nos. 25, 26, 27, 28 to head the second; Nos. 51, 52, 53, 54 to head the third; and Nos. 75, 76, 77, 78 to head the fourth; then 21, 22, 23, 24 at the end of the first section; 47, 48, 49, 50 at the end of the second; 71, 72, 73, 74 at the end of the third; and 97, 98, 99, 100 at the end of the last; all of whom would successively become leaders and tail-enders, and *vice versa,* as the class as a whole, or the sections of it separately, are turned about in consequence of maneuvering.

CHAPTER XXX

MEANS OF INCREASING FIRMNESS IN THE SADDLE

In old schools of horsemanship, a favorite method for increasing the rider's firmness in the saddle was that of making learners ride in the "pillars" (*Fig. 91*), whereby they learned to stay on kicking, bucking, rearing, or plunging horses, without incurring undue risk. But while this is an excellent means, it is not as often available now as it was formerly, first because few modern rings are equipped with this contrivance, and next because a special horse—or rather, special horses—have to be carefully trained for this particular work, which can not be rented for road, or even ring riding excepting to persons who can be absolutely and safely trusted out of the teacher's view. In the last resort this signifies an increased and undesirable expenditure of time and money. Means to the same end are at present resorted to, which are nearly as practical and much less costly, because horses in the process of training can in some cases be used, and used-up polo ponies no longer in condition to play the game, can be pressed into service for the purpose.

One means employed in almost all armies is to make beginners ride without saddles or stirrups, on blankets or even bareback. While this is an excellent means to develop firmness of seat, it is nevertheless inadvisable to have absolute beginners ride thus before they have acquired a certain mastery of position and balance—hence confidence and relaxation—or else the instinct of preservation may lead them into the habit of making contortions and gesticulations—sometimes hideous, according to their individual conformations and necessities—in order to regain or maintain their status on top of the horse. And when a beginner has once fallen into bad habits which he feels or rather thinks he feels give him a certain amount of security, he instinctively, sometimes unknowingly, reverts to them, notwithstanding all his teacher's remonstrances. But if he postpones riding on a blanket or bareback, until after having acquired a certain amount of control over himself in the saddle, he will derive the same benefits far more promptly and without

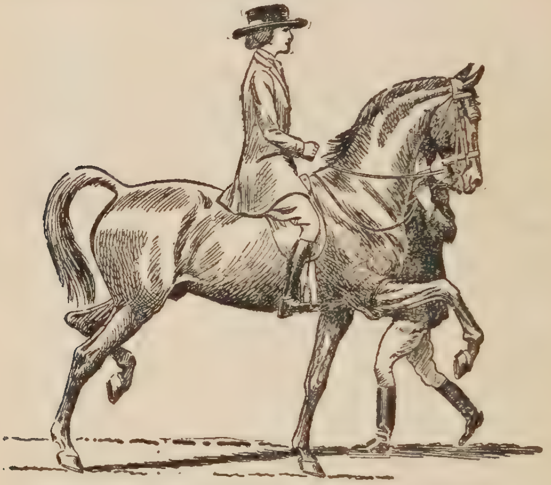
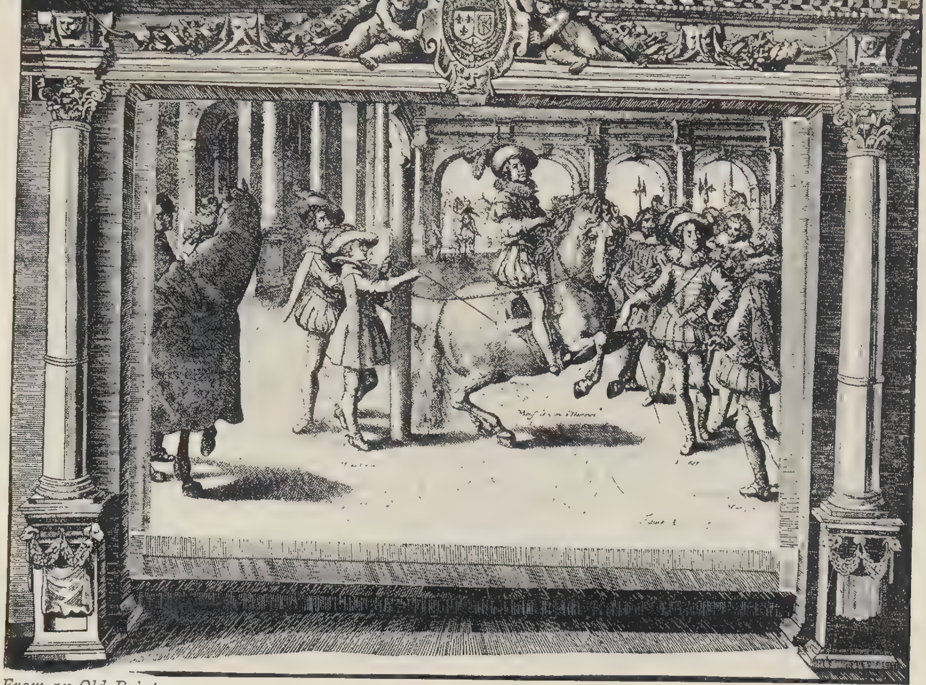


FIG. 92.

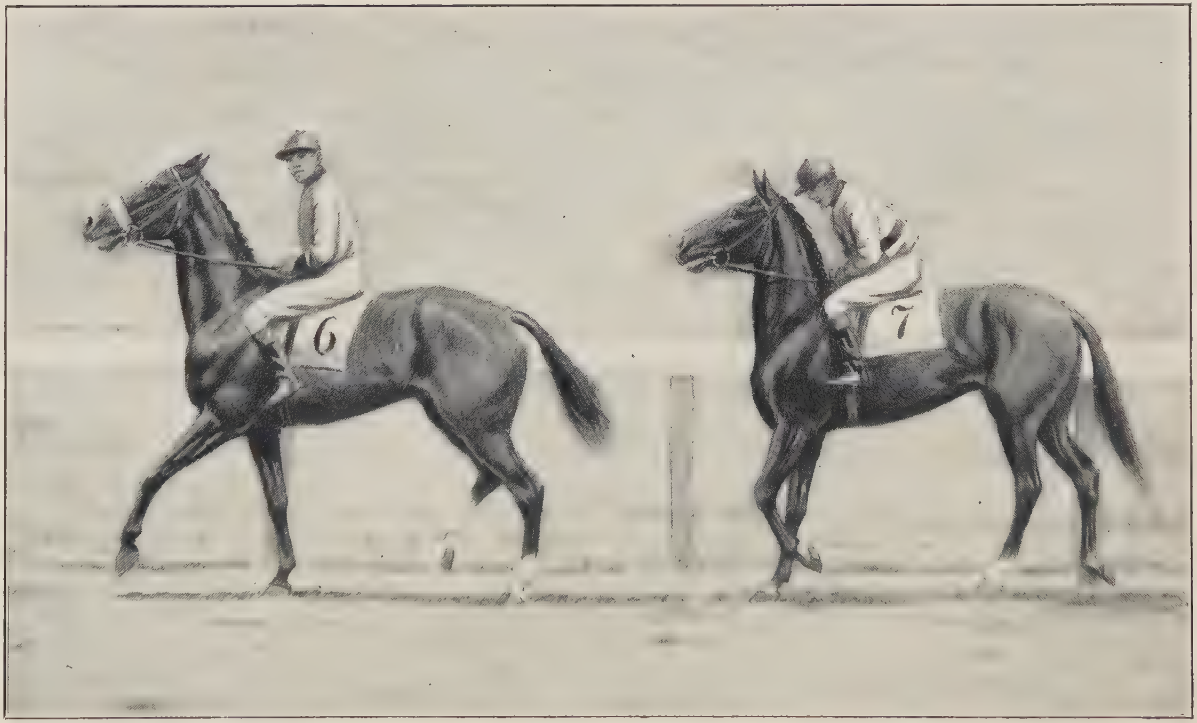
A pupil acquiring greater firmness in the saddle by being taught to sit to the High School "air" called "Passage."



From an Old Print.

FIG. 91.

His Lordship, the young Count d'Harcourt, being taught to acquire a firm seat by means of work in the pillars. (The French call this work "Sauter aux piliers.") Notice the pillar to the rider's right, while at left the horse, apparently well trained, is held in line, either by the gentleman on that side, or by the one holding the whip in front of him, or by the rider himself. Picture reproduced here by courtesy of "The Rider and Driver."



Underwood & Underwood.
Courtesy of "The New York Herald Tribune"

FIG. 92A.

This shows that the "Passage" is not an artificial gait, but a natural one artificially developed, because the horse in the "lead" was certainly not taught to passage. Notice the energy and elegance of his movements as compared with the one behind him walking close to the ground in typical race horse fashion. This picture is extracted from one called "Parade at the Post" which appeared in "The New York Herald Tribune."

running the risk of contracting any bad habits, because of being able to detect their appearance and to nip them in the bud. For this reason as the Author has been told it has lately become the practice in the United States Army to train recruits on a blanket only after they have acquired a certain amount of confidence and balance by riding with saddles and stirrups.

Part of the seat-quality developed in the pillars can be afforded by riding, without holding the reins (and, of course, without even "pulling leather"), a horse in training who is being taught the *"Passage"* [1] (*Fig. 92*) by a dismounted trainer. The learner, acting then as a mannequin so that the horse gets accustomed to doing the *"Passage"* under weight, will have to receive all the jolts of this artificial gait; to withstand all the side-thrusts especially of the hindquarters, that a horse in training to this "air" very often makes; to learn not to be bounced off by every little kick that the animal may accidentally offer; and to sit to all of these not only with correct deportment but as relaxedly as possible, however numerous, hard, and uncomfortable the jolts. Even the completed *"Passage"* may be very unsettling; it always is until the horse's training in it is perfected (*Fig. 92-A*).

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[1] The *"Passage"* is the French name of a high-school "air" (the movements of the *haute-école* are called "airs"), in which the horse moves his legs by diagonal pairs just as in trotting, but with the difference that in the *Passage* the movements are even slower than the jog trot; the legs move with exact regularity and precision; the fore and hind legs are raised to identical heights; the hocks and knees are bent at identical angles; the lifted forefoot is carried only slightly forward, not extended exaggeratedly; and the lifted pair of legs makes a slight but determined suspension in the air. There are three principal sorts of *Passage*, of which the foregoing is the classical or orthodox one. This "air" greatly improves the horse's poise and gives him a deportment which improves his good looks and elegance of carriage—even when he is not doing it—just as lessons in dancing, fencing, gymnastics, and so on, improve the bearing of man when he is neither dancing, fencing, nor performing in the gymnasium.

Other advantages of the work in the pillars can be replaced by the learner's riding, perhaps a vicious kicker, but better a trained kicker, who will kick *only* on signals from a person working him from on foot, and will also stand still on signal; in other words, a perfectly quiet and amenable horse specially trained. If he is also taught to rear and kneel on signal, so much the better, as then the learner will have an opportunity of getting some more experience of sundry moves that a horse is apt to make. He will thus be able to acquire without risk, the knowledge of what to do in order to sit correctly under such circumstances, and others resembling them. In general,

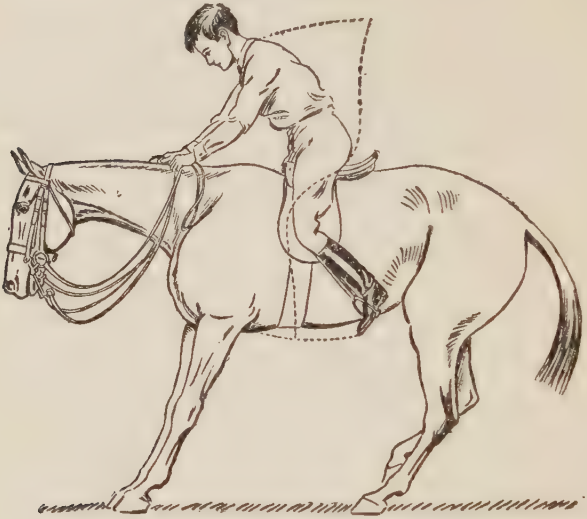

FIG. 93.

The effects of a sudden stop on a rider who is not (yet) "all that he should be." No detailed analysis is now necessary for the reader.

the remainder of what can be acquired by work in the pillars is learned by jumping.

Persons who have contracted the habits of riding on the cantle or with their backs curved, are in danger of disagreeable spills when either through fright or viciousness the horse stops suddenly. A very abrupt halt allows the forward impetus of the horse's center of propulsion to continue an instant after his center of gravity has stopped; which combined with his own inertia produces a jerk that makes the rider feel as if he had been suddenly pushed *backward* by the thighs and simultaneously *forward* by the shoulders; often with the result depicted (*Fig. 93*).

In order to obviate this commotion, the rider must not fall forward, but must *instantly* apply himself to throw both shoulders and lower legs back, because the throwing back of the shoulders will automatically push his seat forward, and the throwing back of his lower legs *with heels low* will not only help stabilize his equilibrium, but also possibly force his mount to resume the movement forward; if not always at the previous gait, at least at some gait other than the movement backward! Some more energetic means of persuasion than the mere legs may be resorted to, according to circumstances. If the animal stops through malice, it may be desirable to use the spurs more or less vigorously, or the whip lashed right and left, as advised in Chapter XIV of *Principles of Equitation.*

But, simple as this looks on paper, it is not easy to perform, sometimes even by good riders, when a "sharp" horse balks suddenly while at a fast or even at an energetic gait without its being fast. It is advisable to learn how to react *instinctively* against this upsetting jerk; consequenly, how to stay in the saddle in these somewhat trying circumstances. For this purpose, while the learner is going peacefully round the ring—*first at the walk, of course*—another rider, preferably his teacher, should suddenly bring his own mount across the learner's horse, causing him thus to stop in his tracks.

Here is where discarded polo ponies are useful. When the learner can react promptly and completely against this sudden artificial halt at the walk, he should be tried at it at the jog, then at the trot, after that at the canter, and eventually at various speeds of gallop. This exercise should be practiced to both hands so that the learner may accustom himself to regain his equilibrium when going to the right as well as to the left; and as soon as he is able to allow his mount to turn, can make him turn, upon this sudden stop at the gallop, as suddenly as the stop was caused by the other rider and can do so without losing his balance or imparing his position, he will have reached the point where he can learn to play polo well, and *learn to play it with advantage to himself.*[2]

This exercise—let us call it—is not only good for those who intend playing polo, but it is also excellent for riders who want to learn to jump. It very often occurs that a horse stops suddenly in front of an obstacle, and refuses the jump; then he either stands still, or wheels round simultaneously with the stop, or just after it, or he stops and then jumps more or less from a halt. These performances are exceedingly disconcerting to one who has not experienced them. And in the first case—refusing and coming to an abrupt standstill—even good riders are seen to pass nearly on to the horse's ears; even to the

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[2] This is emphasized because, when a person attempts to play polo too early in his riding career, instead of proving of service to him, it inevitably causes him to get into bad habits, makes his hands become rough and hard, and generally prevents him from improving his horsemanship ever after.

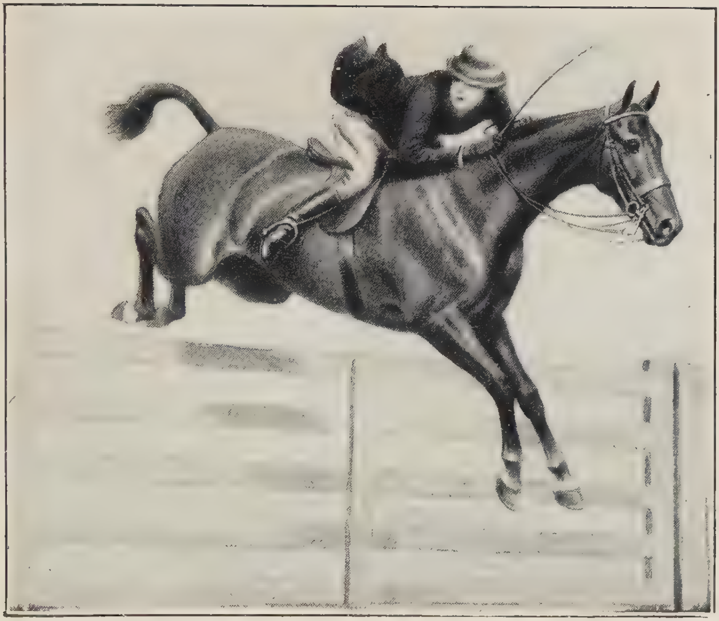

FIG. 94.

Exaggerated and dangerous jumping style, chaise longue.

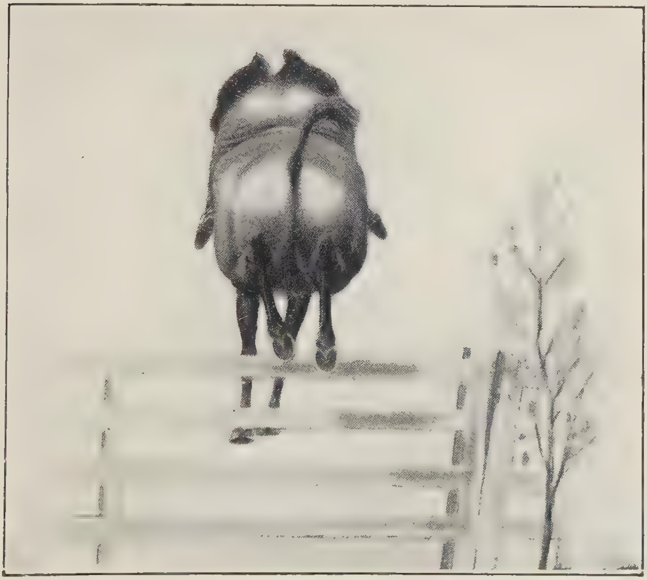

FIG. 94A.

The same chaise longue style of jumping viewed from behind.

extent of leaving him and proceeding over the jump alone. In the second case—stop and wheel—even good riders are unbalanced to the side *from* which their mounts move away, and sometimes spilled sidewise clean off the animal's backs. In the third—stop and jump—even good riders are sometimes so violently jarred that, even if they do not fall, the onlooker most innocent in equestrian lore can appreciate by the bounce they take off their saddles, that the jar has been a severe one. Practice in avoiding the consequences of sudden violent halts will aid in meeting these conditions in jumping.

In order to be able quickly to acquire the skillful handling of the polo mallet—and therefore to hit the ball with the accuracy of a billiard player—the learner who aims at polo should, at this juncture or thereabouts, exercise himself in whirling the arms (slowly at first, and gradually faster) in all directions: straight in front; then to both sides; toward the forepart of his mount; and then toward his hind part; while leaning forward, backward, and sideways; turning the hand in direction of front strokes, back strokes, and underhand strokes, while making the horse go straight, and while turning, either broadly or on short turns, etc.[3] But he should apply himself while doing all those exercises *never to lose contact with the seat of the saddle,* and to recover, as soon as possible, a correct position whenever he has leaned over in any direction. It is needless to say that, as in anything else, these exercises should be practiced first at the walk, and then at the other gaits, the rider progressing very gradually from the slower to the faster; and he should furthermore pay the *strictest attention that he does not hang on to the reins when leaning* in any direction,

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[3] It will now be realized how useful the flexions of the arms, and the flexibility of the torso which we have so often urged, are to the polo player, as well as to the horseman in general.

nor depend on his reins for recovering his normal position.[4] So doing, often unconsciously, he ruins the unfortunate horse's mouth. *This is one of the greatest and most frequent troubles resulting from polo playing.*

It is obvious that if the intending polo player accustoms himself to do all those things to near perfection without holding a polo mallet, it will be very much easier for him to do them well when he has a mallet in hand. This because, having mastered the technique of polo riding, separately from the technique of mallet handling—the latter learned as very summarily suggested below [5]—he will, on uniting those two techniques come nearer being a polo player who can hit the ball without scraping the ground *and without hitting his mount's legs,* and can hit it with accuracy, far more than if he had not followed that *slow* progression—tedious though it may have seemed to him at first: or if he starts off at once to play polo as so many others do by taking up polo riding, mallet technique, and polo playing all mixed up together.

A poloist should *never* carry a mallet, *even for mere exercise,* unless his mount has boots on.

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[4] An excellent example of this is offered by Mr. Archer Kinny, a justly renowned Indoor Polo Player.

[5] The handling of the polo mallet should be practiced first while standing on a chair, or sitting on a high stool; then from on horseback. The horse should first be kept standing, then be moved slowly, then gradually faster and faster, and a ball should not actually be hit before the rider has learned at least the principal strokes.

Then, using a ball, the learner should apply himself to hit definite spots along the wall of the ring, first at short distances in order to get full control of his arm and hand—so as, later, to be able to acquire very great accuracy in aim, together with a very vigorous hitting power *when required.*

He will find that if he follows this progression, he will, with comparatively short practice, be able to play polo in the open as well as, and perhaps better than, many who have been at the game far longer than he. It takes years of practically constant practice to develop a good polo player. By following the advice given in *Principles of Equitation* and in this book, plus the little hints given above, that time will be appreciably curtailed.

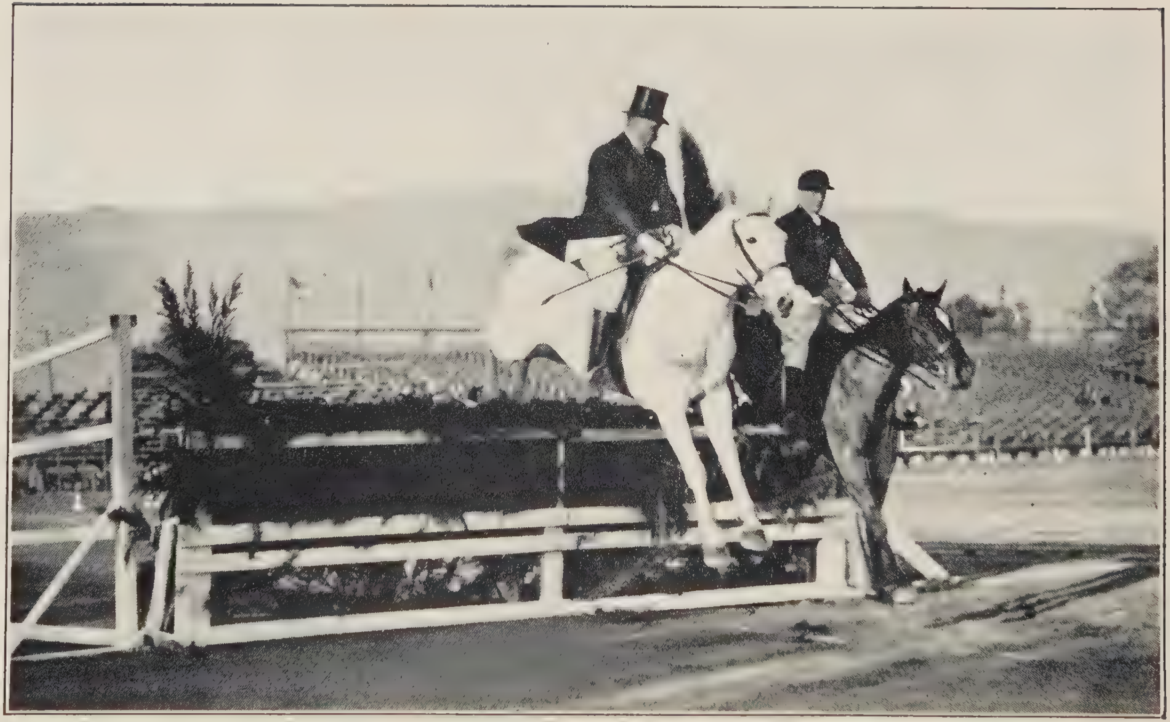

FIG. 95.

Excellent example of jumping. Prof. Umberto Lombardi, formerly of the Cavalry of H. M. the King of Italy, winning the Pair Jumping Class at the Pasadena, California, Horse Show of 1916, together with a pupil. Notice correct position, ease and elegance of both riders, and non-interference with horses' mouths; also similarity of position of both riders, notwithstanding differences in build; showing a "standard" of

CHAPTER XXXI

JUMPING

Most of the difficulties that the rider experiences in learning to jump exist only in his mind. However courageous a person may be who has never "topped the bars" (or any other obstacles), however accustomed he or she may be to riding, the first time a bar is placed in his mount's path it seems to him a mountain, although it may not be at more than two feet above the ground.[1]

However good the rider may have become "on the flat," he will, especially if intelligent and analytical, be perfectly convinced in advance that when the horse jumps he is going to experience a sensation like nothing he has ever felt before. The instinct of self-preservation—not fear,—but the same instinct that makes a landsman feel uncomfortable at climbing up or down a ship's rope ladder, although he knows it is perfectly safe—will therefore intervene, and will hamper him in his first attempt at jumping. This instinct, taking the form of an irresistible impulse to hold on, may lead him to fall into some incorrect position (*Fig. 94*). There are also very many other sorts of erroneous positions.

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[1] This error in measuring things while looking down at them from a certain height is not confined to jumping: for instance, very few persons can say how high a silk hat placed next to a wall is when looked at from the observer's full height from a fairly short distance.

[2] *Fig. 94* is a composite picture made up from several published photographs of persons *reputed* as among the best riders to jumps in this and some other countries.

Most people, even professionals, not knowing how to overcome this psychological drawback or not believing in correctness of position in jumping, never attempt to correct to any degree worth mentioning their own or their pupil's jumping positions, however bad they may be. There are far too many such unbelievers, even among those who ought to know better—professionals. Many suppose that a rider has jumped in perfect form if he and the horse get over together; even if the rider has leaned back at the wrong moment, shoved his feet forward, and hung strenuously on by the reins; even if he has fallen forward over his mount's neck, actually lying on it in some cases, and held on hard with his hands, forearms and elbows included, on the animal's neck, (*Fig. 94*).

That horses jump at all when they feel their rider's balance change from a normal position in the saddle to some semi-acrobatic one, simply proves that the horse is an animal of infinite tolerance who often works willingly under most adverse conditions. It may even be asserted that horses thoroughly enured to jumping under no other riders than those who lie on their necks, will not jump so well—sometimes not jump at all—when ridden by correctly poised horsemen. This is merely a question of long habit, out of which they have to be trained all over again.

This leads to the question: "Why is this exaggerated forward position so inadvisable for jumping?" It is inadvisable, from the point of view of the rider's good, for reasons given at page 8 *et passim* of *Principles of Equitation.* Frequent jumping in this position may and often does lead to physical injury or illness, especially in the female rider.[3]

[3] That this does not happen oftener goes to show that the eques-

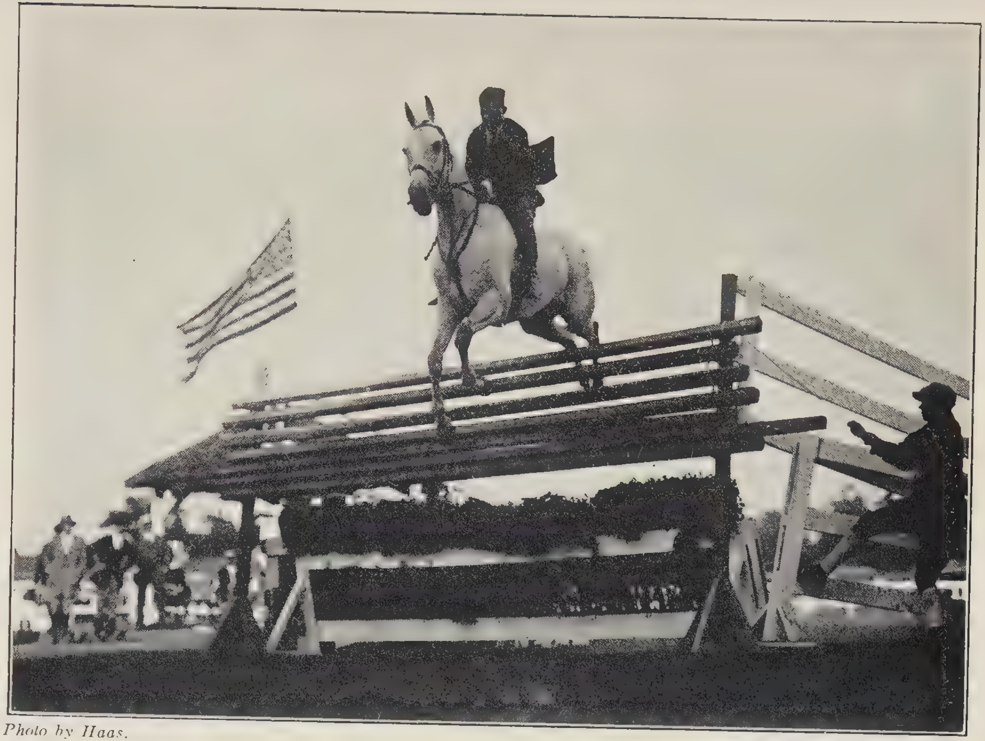

Photo by Haas.

FIG. 95A.

"Moonshine," Charles Powell up, jumping 7 feet, 3 inches, at the Devon, Pa., Horse Show, 1922. This rider is apparently able to go over such ("dizzy") heights, without changing appreciably his position, nor still less going into the calisthenics shown in Fig. 94 and 94A. Picture reproduced here by courtesy of "The Rider and Driver."

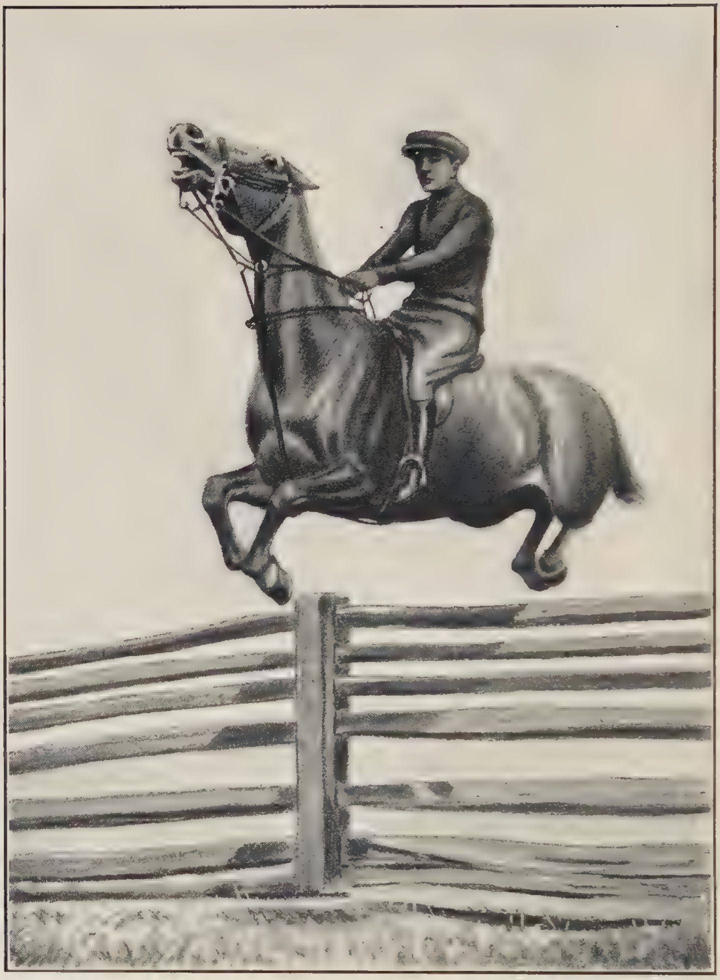

Fig. 96.

Horrible example of bad jumping by both man and horse. The poor animal is so inconvenienced by the rider's bad hand, his own wrong position of head and neck, and by the irons placed too high in his mouth, that he is actually fighting the bit with his forefeet which are crossed. Moreover, he has jumped, apparently, by all fours—like a flea—as explained in the text.

Moreover, when the rider deports himself in some of the uncouth ways that make up that composite figure (*94*), he is far more apt to go over his mount's ears or to fall off the side if the horse stops, or whirls, than if he rides correctly and goes to the jump in *really* good form; as shown in *Figs. 43 and 96.*

The young lady in *Fig. 43* is riding her little horse to the jump quite naturally; she does not touch his mouth although she is ready to use the reins *if, when* and *as,* necessary; which she would be unable to do if she held them as shown in *Fig. 94.* Her legs being correctly placed, and having the flexible firmness advised in *Principles of Equitation,* she can use them too *if, when,* and *as* required; which would be well-nigh impossible if she tried to imitate *Fig. 94.* Her torso being normally placed, she not only can see the ground ahead of her, but as its suppleness is undeniably great, (as anyone looking at the picture can realize), it is possible for her, at will, to ease her mount's back of any extra weight, at any instant during the jump, without going down on his neck in the exaggerated manner of *Fig. 94.* All the foregoing applies also to *Fig. 95.* There are nevertheless reasons for which a horse requires to be relieved of some weight at a given moment of his jump, as will be explained.

In order that the horse may cheerfully do his best in jumping, it is necessary that the rider observe certain conditions in his riding, well exemplified by *Figs. 43 and 95,* as well as by what has been said regarding them; also by the explanations hereafter given. Horses, of course, can jump *high* in spite of being badly ridden; but whether they jump *well* is quite another affair—as

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trian exercise is in itself, to a large extent, a protection against the ill consequences of the incorrect use made of it.

under such circumstances they do not often jump well, whatever the uninformed, or misinformed, onlooker may think about it. If the reader who is interested in the matter will take the trouble to compare *Figs. 43* and *95*. and other good jumps, with most of the pictures of jumping that he may find in newspapers, magazines, etc., as well as with horses that he may see jumping at horse shows, or in the hunting field, he will realize how few of them can be compared with the good examples just cited, and how many of them pull, twist, wriggle, land on all-fours, strike jumps, fall, and commit other mistakes, through their own or their rider's faults. Some of these mistakes are exemplified in the "horrible example" given in *Fig. 96*.

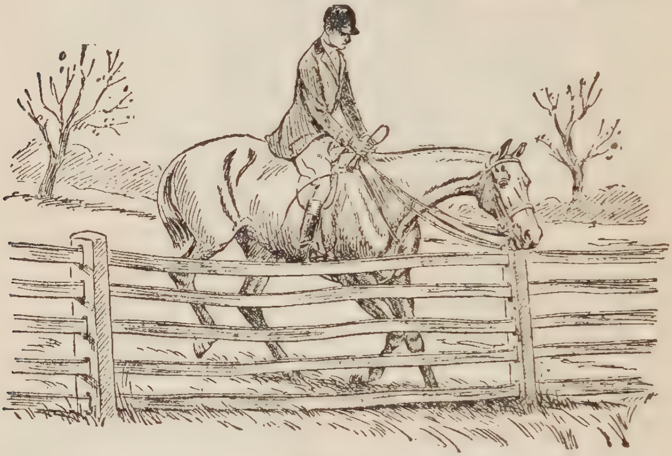

FIG. 96.

The "sticker" digging fore-feet in the ground before taking-off.

The horse in this photograph is "star-gazing," and of course pulling; he has his forefeet crossed, which is exceedingly dangerous; and he will certainly land on all fours, because his hind feet are on the same plane as his forefeet—if not even a trifle lower—instead of being on a higher plane than the latter, as they should be when coming to the ground. This style of landing (compare with *Fig. 95*), involves a horrid bump to the rider, and therefore to the animal's back; it is also exceedingly harmful to his legs by reason of the shock it occasions them.

Though the horse in *Fig. 96* is undoubtedly a habitual star-gazer which the rider cannot influence, it is only fair to him to point out that his performance is in large part due to the fault of the rider—whose torso is wrongly placed, whose heels are up, who is clutching with the thighs, the whole body stiffened; and most of all, is hanging on with his whole weight on the reins. The starting eye-ball, the distended nostril, the open mouth with its corners stretched by the bit, all show the discomfort or even suffering of the poor horse. That a horse jumps at all under such conditions is only another proof of his infinite tolerance and desire to please. A few such experiences will utterly disgust and ruin the best of jumpers.

To what extent incorrect positions of the rider—not to mention incorrect handling—is responsible for the animal's incorrectness in jumping can easily be realized by simple experiments. Let the interested party try to jump any little obstacle with a well-packed and snugly fitted and fastened bundle on his shoulders, and then with one ill-packed, ill-adjusted, and loosely fastened. We all realize the difference between dancing with a light-footed, supple, partner, who keeps time with the music, or with one who is clumsy, stiff, unmusical, unrhythmic, and unyielding. In the first case, dancing is a delight; in the second, it is a discomfort, producing more fatigue and annoyance than the exertion is worth. And if under the stress of social obligation one is compelled to go through with it, one's feelings for both partner and dance is one of profound dislike, if not even of momentary hatred. The feelings of the badly ridden horse are exactly analogous. He gets to hate his rider, hate his work, defend himself so as not to do it, and jumps only under compulsion, sometimes running at his jumps as fast as he can, apparently in order to get the whole cursed thing over and done with as soon as possible.

For just as we ourselves like to do things without fatiguing ourselves inordinately, so the horse likes to do things without extra fatigue. If the rider's weight be disposed incorrectly on his back, or is shifted at the wrong time and in the wrong manner; or if his head and neck are hampered just when he is doing something which involves his greatest energy and all the judgment of which he is capable; which requires that he be perfectly at ease, and that he enjoy the greatest peace of mind; naturally he is excessively irritated by feeling his rider getting suddenly askew on his back or throwing himself about or jerking the bits just at the critical moment.[4]

The horse must exercise much judgment in measuring his strides, (therefore the distance of his "take-off" from the obstacle) and also in calculating the exact quantity of energy necessary for him to clear the obstacle cleverly —that is to say, without hitting it, and yet without rising exaggeratedly high above it. His problem is vastly complicated by the rider's weight. This line of thought makes it obvious that the rider must be able to look ahead of him;[5] he must have tact and skill enough to help the horse *if*, *when*, and *as* necessary, and not *otherwise*. This he does by allowing freedom of mouth; by the proper disposal of his weight at exactly the right instant, by the use of the aids in precisely the required manner at the right instant also, and at *the exact point* at which their application will obtain the best results under the given conditions. All this is strongly emphasized, because, as will be seen further on, there are different points of the flanks at which the legs must be used when jumping; and it takes all the rider's tact and intelligence to find out the best place to apply the legs (possibly spurs included), on that particular horse, in that particular jump, and at that particular fraction of a second!

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[4] This is one of the reasons why a horse will jump under one rider without so much as "turning a hair," while he will not jump half so much under some other rider without sweating profusely.

And for such effective application of the aids, promptness of decision must be lightning-like.

Seen by the naked eye the horse appears to jump in three distinct periods, the first and last of which may or may not be subdivided in two—and the last even in three—according to his manner of jumping. It may be observed in this connection that according to Lieutenant Leon Ripet,[6] the complete jump can be analyzed by aid of the motion-picture camera into a series of twenty-eight uninterrupted consecutive movements. Probably this conclusion is very close to the facts, as this officer had made an extensive study of the matter, on which he intended publishing a book, the manuscript of which doubtless perished when Ypres was destroyed during the

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[5] Which he cannot possibly do when his head is bent down toward his mount's neck, as in *Fig. 94*.

[6] M. Ripet, of the Second Regiment of Guides of H. M. the King of the Belgians, former instructor at the Cavalry School at Ypres, Belgium, was an exhibitor at the National Horse Show at Madison Square Garden in 1912. He was then a lieutenant of cavalry; doubtless he now holds a far more exalted rank.

World War. Its correctness is probable because a trained eye will often catch other motions the horse makes while jumping, interspersed between the three habitually recognized periods.

The first period is the take-off which most horses make in two tempos or beats of the feet. The second period is the one in which the horse is in the air over the bar, which may well be called "planing," ("*planer*" in French) an appropriate term if one looks at the beautiful picture, (*Figs. 95* and *105*) which some horses execute in one tempo (*Fig. 96*), and others in two tempos or beats of the feet (*Figs. 95* and *105*). The best jumpers take off *in one tempo,* in their unbroken stride, but land *in two tempos,* forefeet first, as demonstrated so well by *Fig. 105* especially.

Those who jump consistently thus do so not only because their conformations are good and their minds at peace; but also because they have been carefully schooled and are at the moment correctly if not expertly handled; as evidenced by *Figs. 28* and *65* of *Principles of Equitation,* and *Figs. 43* and *95,* which we have just seen, as well as the other pictures of good jumping contained in this Book.

These horses give the rider a most delightful sensation during the jump. All that their riders have to do is to sit correctly with torso relaxed, but with the legs from just above the knees all the way to the heels, *as decisively pulled down as possible* (*Fig. 97A*). This decisiveness should not include stiffness. A means to obtain the necessary combination of tension and yet relaxation, is for the rider to *activate the heels*[7] just as the horse is *about*

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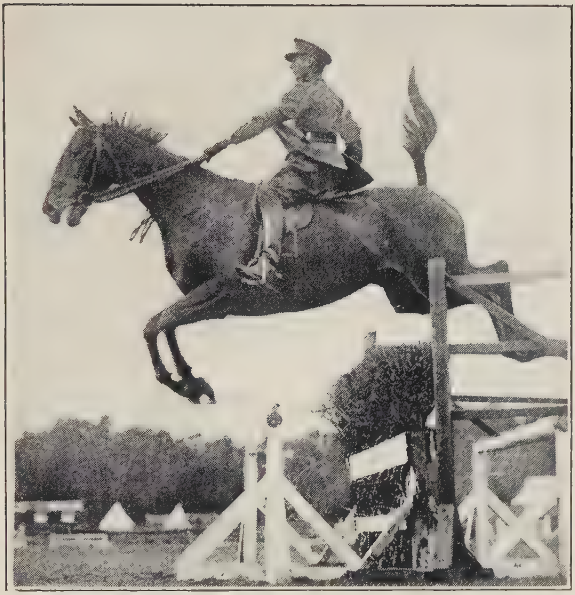
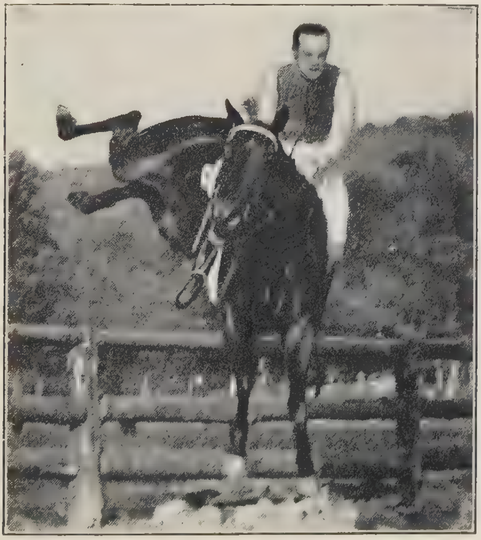
[7] This activating of the heels does not involve nagging the horse with them.



Photograph from Wide World photos.
Courtesy of "The New York Times"

FIG. 97A.

Excellent example of close jumping seat. Lt. W. A. Turner, of H. M.'s Army, making a flying leap on "Stepsure."



Courtesy of "The Rider and Driver"

FIG. 98.

Horse twisting on the jump.

to take off, until he is planing and to stiffen the tension of the tendon of Achilles—*not of the toes*—just before the forefeet land, by means of a slight flexion of the lower legs backwards (pages 127 and 212 of *Principles of Equitation*) while doing which he should also curve the torso slightly backward (*Figs. 95, 105* and *105A*).

It may be here stated that there is a marked difference in the reactions of the horse upon the rider in proportion to the increase of the height of the obstacle. Assuming a horse that jumps quietly, elastically, and correctly, there is no great shock to or reaction upon a reasonably skillful rider, up to what we will call "medium height"—say from two feet six inches to perhaps three feet, or even three feet six inches, according to the size, conformation, and dexterity of the horse. As the obstacle increases beyond medium height, there begins to be a marked difference in the reaction upon the rider from that felt when jumping lower obstacles. And when the obstacle is raised to four or five feet, or more, the proposition becomes a much more difficult one for both rider and horse; the questions are more difficult of solution for both, and the rider must adopt measures suited to the increased difficulty.[8]

Very high jumps are seldom encountered in the hunting field or in the country; in the ring their height is under the rider's control. We consider it practical—since excessively high jumping should be undertaken only by the very expert—to omit the actions and position of the rider who wants to show his mount over five-foot jumps, or to force him to the extent of equine possibility in high-jumping contests (*Fig. 95A*). In the remainder of this chapter, we are speaking of medium height jumps—which, as stated, may be anything up to three feet six (perhaps in some cases even four feet), according to the horse.

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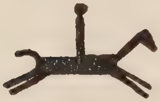
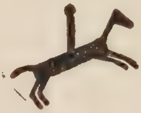
[8] There are however exceptions to this, one notable example of which was given during years at the Central Park Riding Academy, New York City, by a mare called "Nelly." She was a thoroughbred, 16 hands 2 inches high, who jumped roughly at two feet or two feet six, but increasingly smoothly when the bar was placed higher than three feet and was the smoothest when jumping four feet and even four six. In fact pupils did not feel her jumping when she went slightly over four feet.

In theory, then, the rider would not move at all when the horse jumps, but would remain perfectly still, nevertheless giving free play to all the pivotal points of the lower parts of his body—waistline, hips, knees, and ankles. Now representing the horse and the rider by straight lines, we will say that at first the horse is moving forward on the level (1); he then rises (2); then planes (3); then dives (4); then moves again on the level (5). In all these movements it will be noticed that while the line of the horse's back goes up, and down, the line of the rider's torso has not moved an iota from the perpendicular, *as it should not.*



(1)



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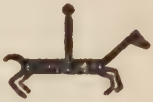

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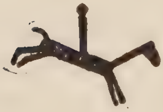

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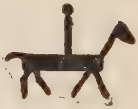

(5)

But while *in theory* this is so always, and is so usually *in practice* if the horse jumps in the perfect manner described on page 375, certain modifications of that classical position must be effected by the rider when a horse jumps differently than in that excellent manner. We must now take into consideration the effect of the very swift alterations of the horse's balance and position on the rider. These modifications of position are to be tentatively explained, in order that the reader-rider may forestall the consequences that certain faults a horse may show while jumping would have on his assurance in the saddle; for such faults interfere with the perfect smoothness of the horse's motion and may consequently more or less unsettle the rider.

One of the faults in jumping, most disagreeable for the rider, is that of "sticking" at the take-off. In this the horse, on nearing the obstacle, generally takes two or three short and rapid canter strides, out of time and proportion with his previous strides; he then, instead of taking off freely, digs his forefeet in the ground as if he were going to stop, lowering his forepart to do so, often also his head and neck (*Fig. 97*); then he rises on that half-stop in a "*pesade*," or half-rear (*Fig. 65* of *Principles of Equitation*). He then seldom clears the obstacle without hitting it.

The sensation given the rider by the correctly jumping horse is comparable to the sensation of the rise and fall of a swing. But the sensation of the "sticking take-off" is more like the one which would be felt if some one on the ground bumped into the swing as it rose, and instantly made it swing again, with the force necessary to make it rise to a given height in spite of the sudden stoppage and the consequent loss of impetus. The sensation received in the sticking take-off, is also somewhat comparable to the one that canoeists would experience if they suddenly struck a sand bar and were carried over the bar the next instant after by a following wave.

The shock the rider, perhaps already unsettled by the shortened strides, then receives is often violent. It is sometimes in fact so violent as to unseat very good riders; it is therefore pretty difficult to prescribe an infallible manner of coping with it. Riding on the arms, in the style of *Fig. 94* does not always help matters, as on the contrary it often accentuates the animal's tendency to lower his forepart, as shown by *Fig. 97* and therefore helps him make the disagreeable half-stop on the shoulders that precisely constitutes the sticking; aiding vigorously with legs and spurs frequently accelerates the animal's last few strides, but instead of extending them, makes him increase his choppy motion, which prevents him from taking off in his stride. The application of the whip causing very often a crumpling effect on the horse tends to make matters worse rather than to improve them, some "stickers" even not jumping at all if lashed. However, a means that often gives good results is to use the snaffle exclusively,[9] only a few strides before reaching the taking-off point, *and then allow the horse to go up to it, even to take hold of it.*

This invites the horse to "open his basis of support"—in other words, to extend himself and consequently his strides—and this invitation to extend himself can be emphasized by simultaneously using "open-leg" action just behind the girths.

The use of the snaffle should be only temporary, because if the horse is galloped for any greater distance on the snaffle than just those few strides, he accommodates himself to it, and can then continue executing the two or three choppy strides prior to "sticking"as already mentioned; whereas if the snaffle is used suddenly—*which does not mean roughly*—a very few strides before the take-off, the animal's mind, surprised by the unexpected change, will be diverted from his legs to his mouth, with the result that he will, or at least may, omit "sticking."

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[9] The well-trained and well-ridden horse must jump in full bridle, as do or at least should do all cavalry horses, as no one thinks that a cavalry regiment could be sent into the field to face the enemy with only snaffle-bridles in its horses' mouths!

Retraining is the only real hope, and not a very dependable one at that, as occasional stickers are not often cured, and inveterate ones still more rarely.[9] Nevertheless, many stickers are often very dependable jumpers, inasmuch as they usually negotiate their jumps without so much as "ticking."

Under these circumstances, the rider has then more or less to trust to luck, and use his sense of horsemanship in applying the aids in such a way as to induce the horse not to stop, yet not to multiply his last few strides prior to the take-off; therefore to lengthen those he does make—especially, *if possible*, to lengthen the last stride he makes before taking off, as this stride is generally the shortest that the "sticking" jumper takes. This however is so difficult to be largely problematical.

Though he will keep the torso absolutely flexible, the rider cannot, under these circumstances, be advised to carry it erect or to hold it bent, as in one jump that this sort of jumper will make the erect position will give him the best result, while in the very next it may be the bent. Much depends also on the rider's personal acquaintance with the horse, as well as on his consciousness of which of the two torso positions is the easiest for him to observe, owing to his conformation or personal aptitudes. But if the rider decides to bend the torso, he should bend *at the waist* and not allow his seat to leave the saddle (*Fig. 65* of *Principles of Equitation*) because if he does the horse's upward heave with the haunches, catching him off the saddle may strike his seat a blow or at least might accelerate the motion of his shoulders forward, and instantaneously place him in a critical position. In such a case "pulling leather," or leaning on the animal's neck by the hands—two things that absolutely must not be done during planing—might be his only salvation from falling. Either of these actions might also protect the horse against falling, because the rider might thus be able to avoid a grab or jerk on the mouth, which latter might cause the animal to lose balance at the moment of getting over the obstacle, and perhaps cause him to fall right on top of it; or to hit it with the front feet and fall head first; in other words, turn a somersault.

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[9] Such horses are generally those whose early training has not been correct or careful, and who have been made to jump high obstacles before knowing how to negotiate lesser ones smoothly. Their training ought, therefore, to be gone all over again—right from the bar on the ground and the crossing of it at the walk as explained in the following chapter.

Another of the difficulties presented by some horses at the moment of going over an obstacle is the "wriggle" or "twist" (*Fig. 98*), which may be seen at nearly every horse show. It is sometimes a proof of cleverness on the part of a horse, as he may otherwise be unable to clear the obstacle without hitting it; but it is oftener the result of the animal's having been ridden or schooled by a rider with habitually rather heavy hands. The horse who is given to this acrobatic effect, instead of making the extra effort necessary in order to jump the bar "clean" in spite of the check unwittingly offered him by the rider's hands, is clever enough to twist his hindquarters and hind legs to one side and thus negotiate the obstacle without touching it with his hind feet.

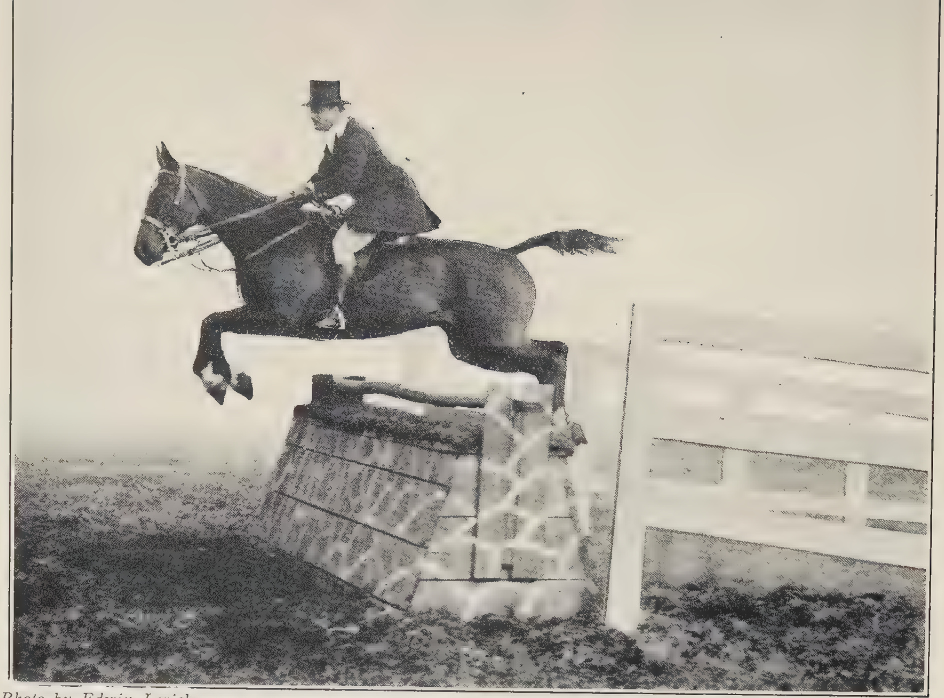

Photo by Edwin Levick.

FIG. 99.

Excellent example of slightly bent torso relieving the horse's back without getting off the saddle. Thus the horse's mouth is not interfered with and the rider is able to sit low, instantaneously lean backward or forward as necessitated by conditions of terrain and others that occur constantly in the hunting field. This picture was properly named "Good Hunting Form" by "The New York Times" in which it appeared. It shows Mr. Thomas Stokes on "Rochet," taking a hurdle at the

Although the horse accustomed to do it performs this clever little trick in a manner that seems smooth to the onlooker, it is generally far from being easy, especially for a person unaccustomed to that particular horse and to the feel of that particular twist. This twist changes the level of the horse's back from the laterally horizontal to the laterally slanting, and does so not only suddenly, but also at the moment during which the animal's impetus is the greatest. It is comprehensible that the effect it provokes, especially on the unaccustomed rider, is *essentially one of loss of balance.*

In such a case especially, the rider's torso should remain immovable, *though flexible,* whether it be carried erect (Figs. *43* and *95*) or slightly bent (*Fig. 99*); but he must apply himself to counterbalance the sudden change in his equilibrium, by instantaneously increasing the weight of the heel *on the side toward which the animal twists his legs.* Consequently the weight of the right heel, in the example offered by *Fig. 98.* If he were to increase weight on the other heel—possibly if he were not to increase weight on any heel, he would have a tendency to fall toward the side to which his saddle suddenly slants; in this case toward the right. In a similar case a side-saddle rider should lean on her right hip; but not move at all if her mount twists the hind legs rightward as in *Fig. 98.*

Some horses, pleased at successfully negotiating an obstacle, or being of a playful disposition, make an attempt at kicking up at the moment of landing; or, especially when young, and incompletely or badly trained, indulge in a few more or less light bucks immediately after having landed. If the rider be well seated as he lands, *i.e.,* with the torso leaning backward, and the heels low (*Figs. 43* and *95*) an attempt at kicking—and even a kick—will have little or no influence on his firmness in the saddle; and if he continue well placed after his mount has landed he can promptly stop any tendency to buck by using the means explained on page 313 of *Principles of Equitation,* and elsewhere in this book.

But if, on the contrary, the rider at these junctures is in an exaggerated forward position, he stands—or rather sits—a very good chance of being bumped off, by the blow of the saddle on his seat as the horse kicks or bucks, notwithstanding bracing himself by the hands, forearms, and elbows; because his weight being then completely off the animal's back leaves the haunches free to rise in the kick or buck. The more so as the rider's hands being then employed in securing him against separation from his mount, it is utterly impossible for him to use them for raising his mount's head and neck so as to bring their weight to bear on his back, and thus nullify the raising of the haunches. If he attempts to correct his torso position while his mount is thus cavorting under him, he cannot avoid leaving the animal utterly free from control by the reins during at least the fraction of a second; which is ample time for a horse to kick his rider off—especially under such circumstances. Therefore, if by dint of pressing hard on the animal's neck the rider in this exaggerated position manages to remain on him, he must not move until the horse has decided to cease bucking, during which time he is somewhat in the unenviable position of one precariously clinging to the step of a street car that is rushing at full speed down-hill out of its motorman's control: he cannot stop, neither can he get off!

Horses that are well schooled in jumping do not indulge in such fireworks, especially if previously to being jumped mounted, they have been trained into high-school, or at least carefully and skillfully trained to the saddle, as should always be the rule, but is unfortunately not. Horses which have been made into excellent saddle-horses previously to being schooled in jumping always go over the obstacles in a calm, gentlemanly manner, whether their conformation or temperament or the conditions allow them to approach the jumps slowly, or whether the nature of the obstacles, or other conditions resulting from their conformation and temperament, compel them to develop speed.

Such horses do not plunge, act up, refuse, nor indulge in any other form of violence, nor do they have to be beaten up to the jumps, the spectacle of which may be gratifying to the ignorant, especially to those who prefer excitement to beauty, but merely prove the horse's bad manners and bad training, although it must be admitted that they advantageously show off the adhesive ability of the rider who under these difficult circumstances is not unseated.

When a horse has once acquired these bad habits, it often takes considerable time to cure them. Even so, most of them do not become all that could be desired as jumpers, even if constantly handled by the very best of riders to jumps, because bad habits contracted in early education are quite as difficult to eradicate in horses as in humans.[10]

Long-barreled horses, even when equipped with good lumbar muscles, and even more so when they have

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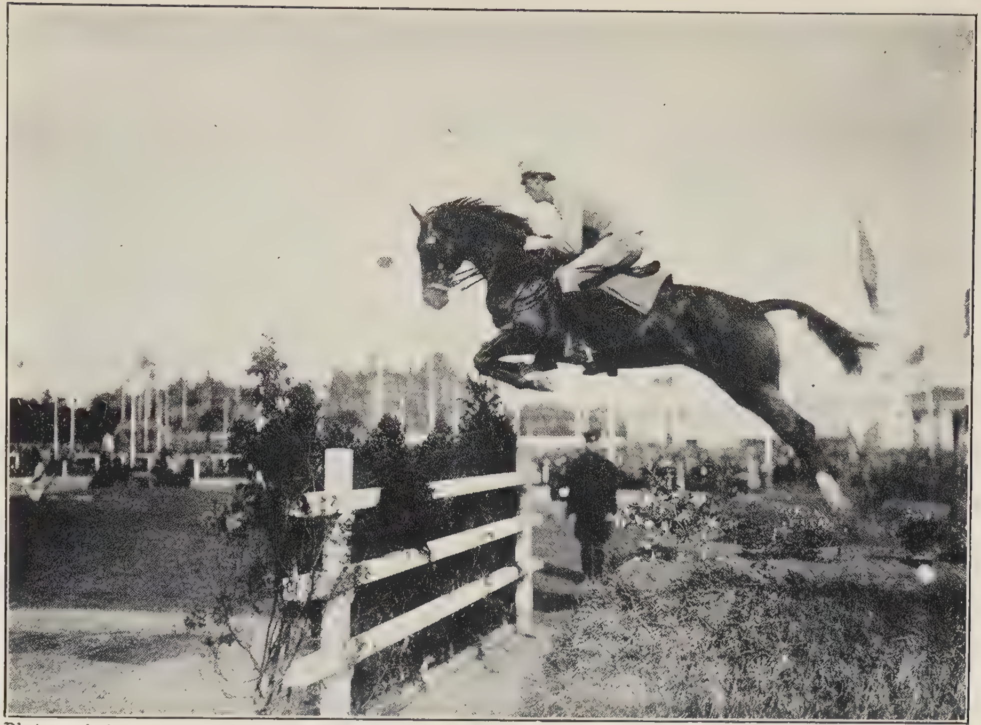
[10] A notable example of the beneficial result of proper training was offered by "Scipio," a thoroughbred belonging to Mrs. Thomas Hastings, of New York and Long Island. This horse, previously a steeplechaser, used to plunge violently as soon as he was confronted with an obstacle; he rushed the jumps sometimes boring and other times pulling; bucked at times and even threatened kicking on and after landing; in a word acted in a manner habitual to many such horses.

After a few months of training as a saddle horse under the loosely coupled ones—both these as a rule are not very good jumpers—should be relieved of as much weight as possible, especially in broad jumps, as the riders in *Figs. 99, 100* and *101* are doing. But leaning over the neck, unless done at exactly the right instant and in the right way, while decreasing weight on the animal's back, throws too great a proportion of it on to his shoulders—one of the reasons why so many jumpers "tip" in front. The thing for the rider to do is either to lean forward as in *Fig. 99* or to rise somewhat off the saddle as in *Figs. 100, 101* and *102,* in the two first of which as will be noticed, although the riders are crouched on their mount's necks, they are not even touching them with the hands; yet their seats are completely off the saddles, as are also the riders in *Figs. 101* and *102.*

As long-barreled and loosely coupled horses lack "push" in their hindquarters owing to these shortcomings in their conformation, their impetus needs to be increased in order to make up for the delay in the response of their center of propulsion; under those conditions the rider ought to use the leg aids rather far back along the animal's flank a few strides before the taking-off point, in order to bring the hindquarters more under himself; therefore to obtain collection—a collection *from behind,* essentially based on the movement forward. The

Author's direction, he was schooled—or rather reschooled—to jumping by Mrs. Hastings' careful riding-groom George Neillands. all according to the progression advised in this book, with the result that in a year, or possibly less, he became one of the calmest, gentlest, and most reliable hunters that could be found in any field. One could turn him away from any jump, stop him in order to allow another horse to jump ahead of him without his fretting, and of course he could be made to walk or even stop immediately after a jump. Experienced horsemen who rode him to hounds later, declared that rarely, if ever, had they been so delightfully mounted.



Photograph from Wide World Photos.

FIG. 100.

Captain Claus Koenig, of the Royal Swedish Cavalry, in a sporting event in Sweden. Excellent example of "crouching," yet not lying on the horse's back (chaise-longue style), not losing control of his mouth or lifting the heels, as in Fig. 94. Had the gentleman not ridden thus, his mount would

impetus thus given the horse causing him to take off with more decision than otherwise, the rider desirous both of avoiding the resultant bump and of relieving the animal's back of some weight (as already advised) has merely to pivot on his knees as in *Figs. 99* and *100* and rise off the saddle somewhat as in the rise to the trot *Figs. 101* and *102.* But he should be particularly careful to do so at the precise moment of the take-off, *and not before,* or else the take-off will find him off the saddle, which will place him in an awkward position, to say the least.

A very fine example of rising off the saddle in correct position, at the exact moment, neither leaning on the horse's neck nor hanging on to his mouth is presented in *Fig. 101.* If the rider rises *at the exact instant* he should he will be able to remain off the saddle while the horse is planing, as are the American, and the Swedish officers, the Philadelphia M. F. H., and the Irish Gentlemen in *Figs. 99, 100, 101* and *102.*

If there is no such reason in the horse's conformation for rising, and the rider merely wants to relieve his mount's back on account of the breadth of the jump, as is sometimes advisable, he should do so like the Philadelphia M. F. H. in *Fig. 99,* or like the lady in *Fig. 65* of *Principles of Equitation.*

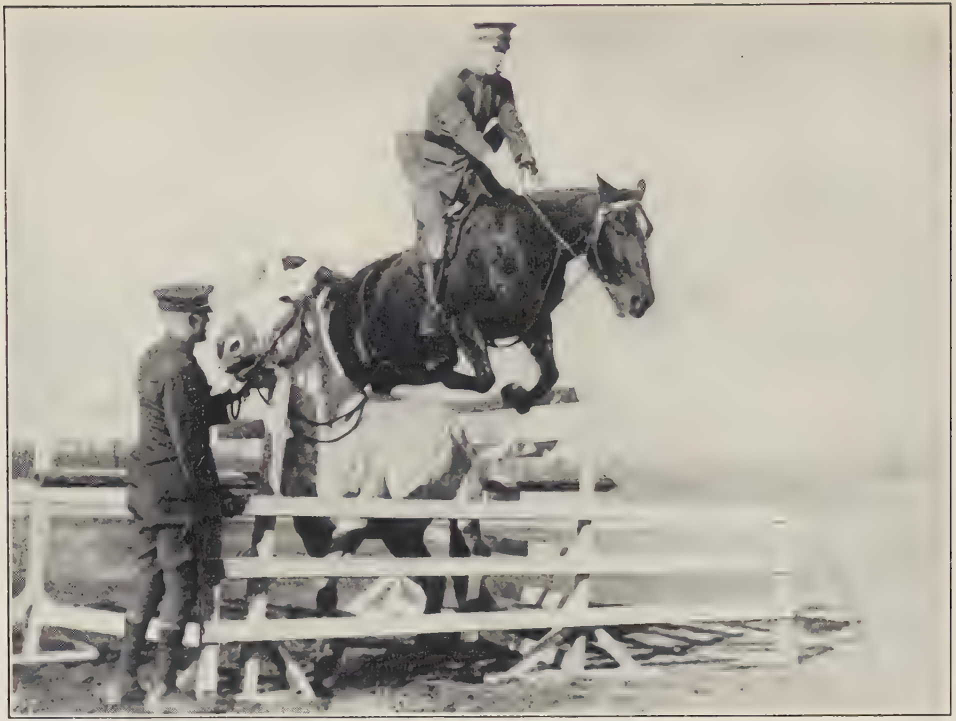
Incidentally, it may be added that the perfectly trained jumper does not require "wings" to be placed at the sides of obstacles, as is proved by this illustration (*Fig. 103*) taken with the permission of its publishers.

Our readers will bear in mind that, as Miss Marguerite F. Bayliss said in an article in *the New York Herald,* of Sunday, June 11, 1922, "The feats of horsemanship which so excite the admiration of lovers of sporting deeds are not the acts of beginners; they are the star achievements of the great masters of the saddle, *and they stand* *for years of intelligently directed preparation.*" (The italics are ours). The person desirous of learning to jump *well* must therefore not think that he is going to acquire that knowledge overnight; he must consequently follow a progressive schooling as explained in the following chapter; besides, of course, having learned to ride according to the rules laid down in *Principles of Equitation,* and in the preceding pages of this volume. It would be even better if, simultaneously with learning to jump, he were to take up the study of training and the study of higher equitation, or high-school; which latter does *not* consist in making a horse kneel or do various other circus-stunts, as many people erroneously believe.

Although it is hardly within the scope of this book, something must be said about the broad jump, which cannot be performed in a ring unless it be of very exceptional size.

As in broad jumping the horse does not have to make any upward effort, but must increase his momentum in extension, he should be allowed—even induced—to execute it from an increasingly fast gallop, proportionate to the width of the gap he has to negotiate. While the high jump must be prefaced by a gallop or canter as coordinated as possible in accord with the animal's aptitudes—some horses having to go faster, others slower—so that he may have time to measure his spring, and be able calmly to select his point of take-off, the broad jump must be taken at a faster, even a much faster, pace, so as to develop momentum and allow the animal every opportunity to extend himself.

To that end the rider should make use of his legs to bring his mount's hindquarters as much forward and under him as possible before he takes off; and once off the ground, allow him to sail through the air unchecked



Photograph from Wide World Photos.

FIG. 101.

Excellent example of rising off the saddle at the instant of the jump, yet without using the animal's neck as a chaise longue, interfering with his mouth, or displacing the lower legs. Lieutenant Hazelrigg, 3rd Infantry, U. S. A., on "Whiskey," jumping over a mule at Fort Snelling, Minnesota. Photograph reproduced here by permission

(see *Fig. 104*). In other words, the rider should push his horse into the flexion for all he is worth while on the ground, but exactly as when jumping in height, leave him completely free once he is in the air; therefore, taking care not to pull, and relaxing both hand and leg actions without the slightest jerk.

In this connection, as in all jumping, it will be remembered that some horses like or are accustomed to lean on the hand more or less, while others want to be completely free. It rests on the rider to find out what his horse prefers or what habit he has in this regard; which the animal himself will indicate soon enough for the experienced or the observant horseman to act on.

There is seldom necessity to rise off the saddle for a broad jump, as exemplified in *Fig. 104,* from Capt. de Sevy's book. (Librarie Legoupy, Bd. de la Madeleine, and Librarie Chapelot, Bd. St. Germain, Paris.)

CHAPTER XXXII

LEARNING TO JUMP

In order to meet successfully the difficulties arising from the psychological conditions advanced at the beginning of the preceding chapter, it is necessary for the person who has never jumped—sometimes even for persons who have jumped in years gone by but have lost their nerve—to get accustomed to the idea of obstacles in front of the horse so as eventually to overcome conscious nervousness or subconscious apprehension, with their inevitable effects on muscular reflexes.

This result is gradually obtained by placing a bar on the ground—or perhaps one foot above it—and having the rider pass over it first at the walk. Even though he may not be consciously impressed by the low object, it is not uncommon that on the first occasion the rider instinctively either alters his position, or tightens some parts of his legs, or lifts the hands, or clutches at the reins, just at the moment his mount is about to cross over the bar. However slight those movements, they should be instantly and absolutely corrected; for they otherwise grow, unperceived, in proportion as the obstacle is higher, or in proportion as the number of bars is increased. And when these movements at last being noticed, corrections are attempted it may be too late, because they will have developed into more or less ingrained habits.

This preliminary settled, the rider will go over the low bar at the trot, and then at the canter, during all of which he should apply himself to relax the whole body, *from head to feet, literally, to the utmost he can.*

As soon as this result is achieved—which usually occurs in a few minutes, especially for the rider who has conscientiously followed our advice concerning deportment and relaxation—another bar should be similarly placed at a corresponding point on the other side of the ring, and the succession of walk, trot, and canter, repeated, under conditions of relaxation identical to those advised for the single bar;[1] then three bars should be put up (one in the center of the short wall) then four.

Then two bars will be placed at equal distances from each other and from the ends of the long side, so as to divide the latter into three equal parts; then the bars on the other side wall should be doubled also; then the bar on one of the short sides; at last the bars on all four walls should be doubled, making in all eight bars that the rider will have to pass under the same conditions of walk, trot, canter, correctness of deportment, and complete relaxation under which he crossed the initial bar.[2]

The distance between each bar depends on the height at which it is placed; the horse's gait; the rider's proficiency; etc. If a well-schooled horse has to go over a bar at the walk and trot—as a preliminary exercise for a student rider—its elevation should be under rather than over two feet, and then the distance between each bar may be shortened. In fact a trick is used in circuses to make horses *pass* bars one foot and a half—or slightly more—at the trot, when each bar is distant from the preceding and the following ones only enough to allow the animal's putting just one foot between them: thus he actually *Passages*. This is a very good exercise to teach them to extend their strides and lift their feet fore and aft, synchronically; it is also excellent to improve a student-rider's seat.

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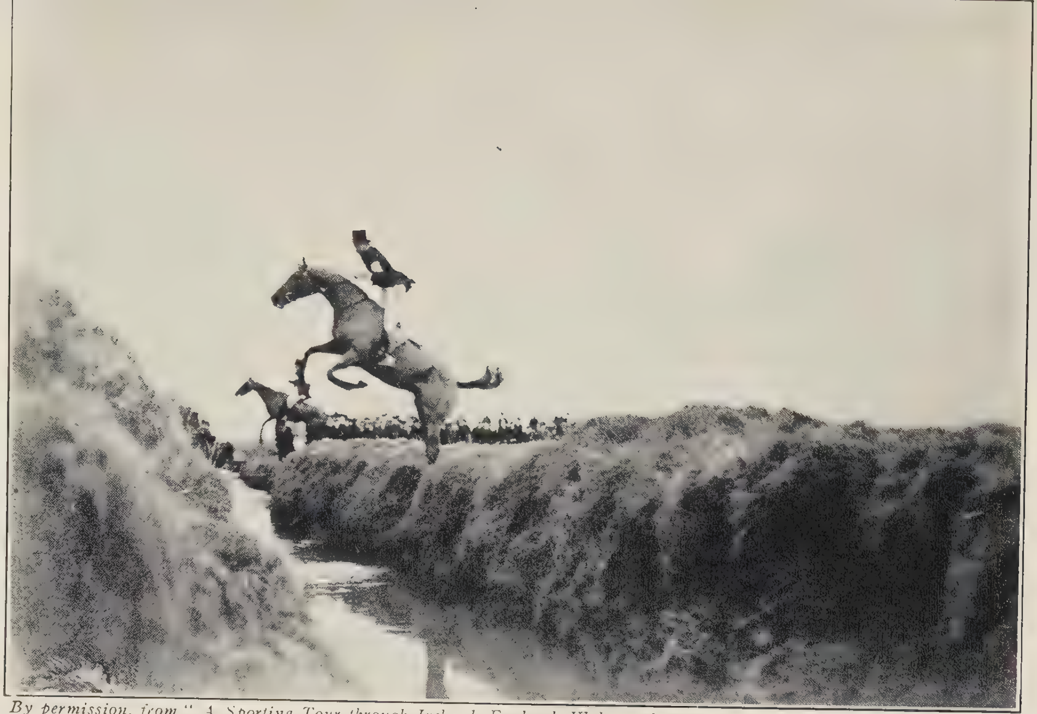
[1] If the ring is a very large one—like Durland's for example or those of the larger armories of New York City—the second bar may be placed very much nearer the first (say in the middle of the short wall) so as to avoid unnecessary loss of time between one jump and the next.

[2] It seems that Lieutenant Léon Ripet, already mentioned, used to make his recruits ride for *several weeks* over an unlimited number of bars on the ground, so that after a while the sight of bars did not impress them in the least.

In order to acquire still more confidence and relaxation, it is advisable that the rider should ultimately go over the bars without stirrups (*Fig. 105*), and simultaneously do any of the arm, leg, or torso exercises recommended in *Principles of Equitation* and in this book, taking care to choose those most suited to overcoming any slight defect which perhaps had not manifested itself in him until he took up jumping.

After having reached this point, it will be advisable for the rider to canter over a two-foot bar on an easy, reliable, and soft-jumping horse (the only kind suitable for a beginner), applying himself as before not to make the least effort, excepting that of very slightly moving the lowest parts of his legs—from the ankles downwards—a few strides before the take-off and of stiffening these parts on the horse's descent, as advised on page 376.

A very important point, the importance of which excuses this repetition, is that the rider should not involuntarily lift or jerk the hands or arms at the take-off *Fig. 105A;* a defect very general among novices, which has grave consequences if not completely eliminated at the start of the jumping career. It is easily avoided by the mere exercise of a little attention when not jumping higher than two feet, if the rider has observed the



By permission, from "A Sporting Tour through Ireland, England, Wales and France," The State Company, copyright by Harry Worcester Smith.

Fig. 102.

Black Ditch, County Limerick, Ireland. This picture shows that the "chaise-longue" style of jumping is not considered practical in that pre-eminently "jumping" country.

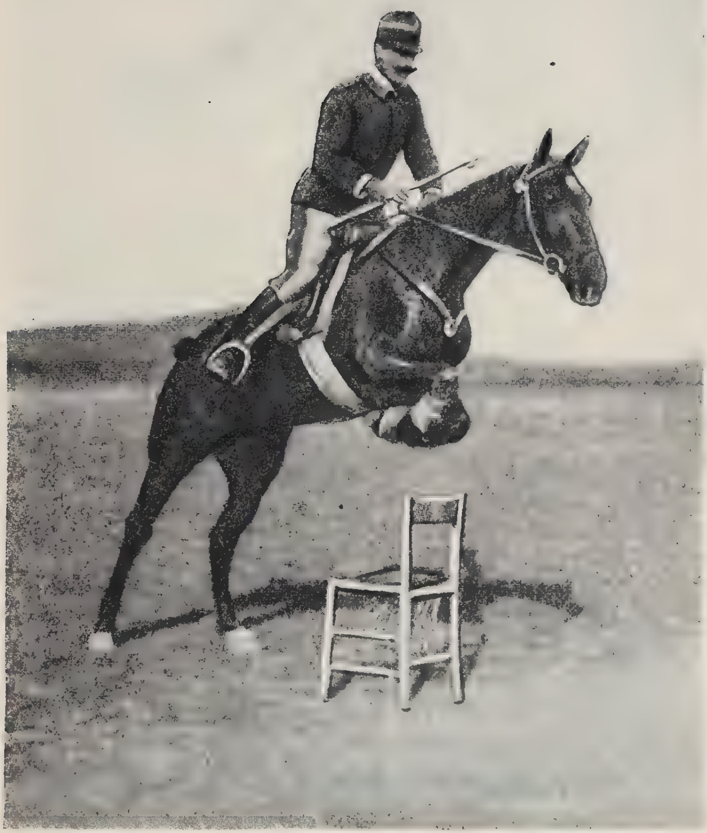
prescribed conditions while following the sequence of bars on the ground advised in the preceding paragraphs, and especially if he has acquired all the necessary arm-control by the exercises for that purpose advised in *Principles of Equitation*. Nevertheless, there are some individuals so impressionable as to have a tendency to involuntarily lift the hands at the take-off, notwithstanding all previous exercises to the contrary.

Such persons ought to apply themselves to counteract this tendency by decisively lowering the hands at the take-off, pushing them forward and down, and *keeping them low* (if necessary to an exaggerated degree *during the whole of the jump*). But while doing so, the rider should apply himself not to stiffen any part of the body, not even the forearms, therefore, not interfere with the horse's mouth. In an extreme case, such a rider might practice jumping without holding the reins, but acting with his hands as if he had reins. In such a case, his horse must be led by an expert riding a very controllable mount.

It is absolutely necessary to guard against the hand-lifting tendency, because the rider guilty of it invariably jerks his mount at the precise moment in which he requires to have his mouth, head, and neck perfectly free. *Fig. 105A.* This promptly ruins the best of timber-toppers, quickly converting them—sometimes in a single session—from a perfectly safe and consistent jumper into one that refuses, and jumps only after a fight and possibly also a whipping. And as it takes time, intelligence, and work, to develop a good, reliable, safe jumper, ruining such an animal is tantamount to the destruction of valuable invested capital; not to mention the danger in which it may place the next rider who is unaware that a horse whom he may have previously known as possessing excellent qualities has been rendered vicious. On taking him for a cross-country ride the next rider will realize at the first jump that he is no longer the same horse.

As soon as one two-foot jump at the canter is properly negotiated, two identical jumps should be attempted—the bars of which should be disposed on both sides of the ring, as already advised for the bars on the ground—then three bars, then four, *but not placed higher than two feet for the present.* This done, one of the jumps may be doubled as on page 391, then two, then three, then four; of course, provided the size and design of the ring permit. These eight successive bars having been cantered over correctly at the height of two feet, the rider should then go over the whole gamut—one bar, two bars, etc., with the height at two feet six, then at two feet nine, and finally at three feet, paying attention not to raise the bar, or bars, before being sure that he can go over eight bars (or whatever the number of them the size of the ring allows), at the previous lower height *with correct deportment, and perfectly relaxed.*

When the rider can do this properly on an easy jumper, he should be changed to a clumsy, heavily jumping animal—that is to say, to one who without precisely being a "sticker," will canter out of time just before reaching the bar, perhaps make a half-stop, and then go over it with something of a jerk. The bar, according to the animal's height and bulk, should be placed at nearer two feet than thirty inches from the ground, and the heavier-going, the slower and more clumsily jumping the animal, the more serviceable he will be for the purpose. This is because the rider will find that on such a horse's take-off it will be advisable for him to close the knees a little more than in most other circumstances—apart from rearing—and that he will therefore have to make a little



From "Teaching Young Horses to Jump," published by E. P. Dutton & Co., by permission of Capt. Paul Rodzanko.

FIG. 103.

Officer in the Cavalry of H. M. the King of Italy jumping over a chair at Tor di Quinto near Rome, Italy. Schooling without wings is carried to a fine point in Italy . . . (and elsewhere. B. de S.).

more than ordinary use of the front muscles of the lower interior part of the thighs (the adductor muscles) as well as the top of the calves, *i.e.*, the leg just below the knees and above the calves. These leg movements inevitably causing his torso to bend forward, the rider should apply himself to copy the rider in *Fig. 99;* therefore without lifting the seat from the saddle as in *Figs. 100* and *101* (unless there be some reason for his rising as explained on page 386). As the horse clears the bar, the rider should relax the grip of the adductor muscle and of the top of the calves and try to lengthen himself as much as possible from the heels upwards (or vice versa, as best suits him), in such a manner as to have the torso perfectly erect and at a straight angle with the animal's back while he is planing (page 378).

Moreover, the relaxation of the tensed muscles (adductors, of the thighs and of the calves) will permit him to change their play (*a*) into the tightening of the interior muscles of the seat—Chapter III—that will automatically cause the shoulders to lean slightly backward without inducing any torso-stiffness; and (*b*) into the tension of the heels downward, and the carrying of the lower legs backward, necessary to be observed when the horse is landing, as explained in the preceding chapter.

In his first attempts to jump such a heavy-going animal, the rider will have to pay particular attention to executing all these movements without influencing the horse's mouth in the least; which he will be the more able to do, as also to observe the prescribed leg actions, proportionately as he has conscientiously cultivated the upper and lower limb exercises previously advised.

The actual jump taking a length of time varying from an instant to perhaps two or three seconds, according to the speed at which the horse may be moving, his bulk and weight, and the size and nature of the obstacle, it is clear that while the rider has enough time to effect the changes of torso position, and the transference of action from certain sets of leg muscles to others without hitch or hesitation, his mind must be completely calm and free from nervousness, and his sectional control over the different muscles of his body must be equally complete; in other words, he must be thoroughly relaxed both mentally and physically, or else he will not be successful.

After jumping one bar well on this heavy horse, he should try two bars, then three, then four—as in all the previous exercises—and eventually should double the bars, as already advised.

Jumping such a horse is far from being a pleasure, but the rider will reflect that he is not riding thus merely for amusement, but doing it at present for study, and for eventual self-protection; he should therefore continue doing so until he is familiar with these uncomfortable reactions, and can consequently jump such an animal to both hands over eight (or more) consecutive bars, without difficulty, after which he will find that he will be prepared to jump "stickers," and soon be able to jump them better possibly than riders more experienced than himself.

The rider should practice in that manner with such a horse, preferably with a variety of horses, as no two horses jump alike, and one gets a different feeling with every new horse; as soon as one has acquired the facility gained from following the foregoing advice, one's expertness will be greatly increased by riding as many different horses over as many different jumps as circumstances will permit. The rider will soon learn what leg efforts to make in order not to pull up his knees (which is one of the principal difficulties encountered when learning—or relearning—to jump and arises from involuntary gripping with the wrong muscles of the thighs); what muscles to use in order to maintain his seat in, or return it to, the proper place; and the different moments at which to follow those counsels, far better than can be taught him either by reading or even by word of mouth.

But he must apply himself always to keep the torso superlatively flexible (as shown in nearly all the pictures of good jumps in this book), whatever may be the efforts he has to make with the legs, and however much he tenses the Achilles tendons in order to keep the heels as low as possible during the jumps.

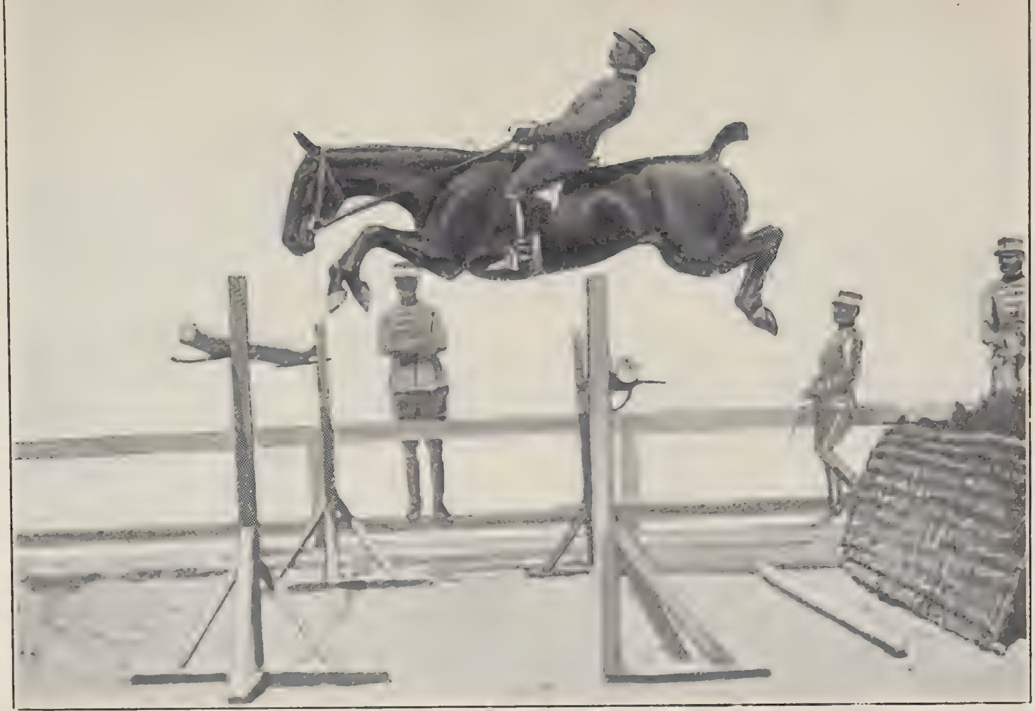
Those who have learned to jump in childhood do all these things instinctively, and consequently do them ever after, without the least difficulty and without giving them the slightest thought. But as it is important to "start right" it is advisable to have children follow the "bars on the ground" course; and not too soon after, the "two-foot bars" course; not until they have mastered correct deportment and relaxation during the former. They should follow these courses for a long while—several months—before being allowed to jump three inches higher.

It has been hinted in the preceding paragraph that jumping should be done to both hands. Naturally, *jumping should always be done to both hands at the "true" canter, whether astride, or side-saddle;* otherwise, if in the field a rider has to change directions suddenly and to jump while his mount is galloping on a new lead, he may feel very disagreeably jolted when the horse jumps while leading with a foot different from that on which he (the rider) has become accustomed. The awkwardness will be still greater for a lady side-saddle rider unless she has been carefully taught to jump equally well to either hand of a ring.

When the rider can easily ride a heavy-going horse, he should apply himself to jump a livelier one than those he has hitherto jumped; one that is handy, that stops, turns, and starts again, sharply, in obedience to indications. He will be able to ride such a horse correctly in proportion as he will have followed conscientiously the exercises prescribed in Chapter XXIX. In order to reap the fullest possible benefit from riding such a horse, the rider should practice stopping—*not brutally*—after a jump, promptly turning short, whether on shoulders or haunches, and immediately taking the same obstacle in the contrary direction. He should also try to execute circles to both hands designing them so that they take in an obstacle, jump it, change hands diagonally or otherwise, and jump some other obstacle (which might be in the center of the ring), and so on—all of this being excellent preparation, for horse and man, towards jumping in the field, taking in-and-out or pig-pen jumps and various other sorts of obstacles encountered out of doors.

To this end jumps of different sorts—a hedge here or there; a simulated stone wall, or two; and of course bars;—should be put up at different places in a Ring, not only along its walls but also in its center, which can be more easily done proportionately as the available space is bigger than that offered in the usual sized riding enclosures.

It is needless to say that the jumps used in these exercises should not be higher than thirty-six inches, preferably thirty inches above the ground, although not of uniform height and *that they should not have wings.* Well-trained jumpers should not require wings of any



From Capt. de Sézy's book "Saut d'Obstacles et Galop de Course," Librairie Legoupy, Bd. de la Madeleine and Librairie Chapelot, Bd. St. Germain, Paris.

FIG. 104.

Marvelous example of correct broad jumping. Notice the utter freedom given the horse's mouth which allows him to lengthen, and describe a horizontal from head to tail. Notice the rider's easy seat which enables him to do, instantaneously, yet without brusqueness, whatever may be necessary with upper or lower aids when his mount lands, which would be impossible were he to ride otherwise . . . (à la chaise longue, for example). See Fig. 64 in "Principles of Equitation."

sort at jumps to keep them straight to the jumps and ridden by well-taught riders, they should never so much as threaten to avoid negotiating them, whatever their sort. In practically all European cavalry schools the horses—and riders—are taught to jump without wings to guide them.

The rider, for fear of boring or disgusting the horse, will see that the obstacles present as much variety as possible, and will not overdo matters by jumping the same obstacles too repeatedly at any one session.

It is comprehensible that when he will have mastered jumping in a livelier manner, and learned to guide his mount over lower jumps of every possible kind and form, the rider may attempt jumps of from three to four feet. He should nevertheless rise to these new heights only by stages of three inches—or even less—at a time, that is, *if he is desirous of deporting himself correctly when high-jumping, i.e., gradually and progressively* changing torso positions, etc., just enough to meet the requirements of equilibrium as indicated in the previous chapter. At any time during this course of learning to jump, but preferably when he is at about the three feet period, the student should try going over bars while riding without stirrups. He should begin, as usual, at the walk, with the bar—or bars—on the ground, then at the trot, and finally at the canter, paying attention to following the progression of having the bar or bars lifted only very gradually, as already advised.

But in this, more than in anything else, he must apply himself to carrying the legs perpendicularly to the ground and heels low, because if he were to try to hold on by the usually advised means of tightening the knees he would inevitably fall off (*Fig. 105*).

Now comes the question of guidance, which, although at times a trifle complicated, will nevertheless be easily grasped by the reader who has attentively followed the counsels respecting this subject offered him in previous pages.

First of all, it is undeniable that the best manner of carrying the reins for jumping is the "Second Elementary," or "English" (modified)—pages 99–100 of *Principles of Equitation.* If the rider desires at any moment to use neck-reining effects, he is at liberty to do so with this rein position, while, by thus holding the reins, he is also in the best possible situation to return to the more elementary direct-rein actions that are always surer in emergencies, principally because the horse cannot possibly mistake their significance; and every jump, especially in the field, may prove an emergency.

In jumping, "not mistaking" also means "not hesitating at," because hesitation at a jump being fraught with more or less serious consequences, neither horse nor rider should ever "hesitate" at one; both should consequently make up their minds in time whether to jump or not to jump, *but never hesitate after having made the decision.* It is very much like crossing a street in front of an on-coming auto while in the absence of a policeman. Either one must stand stock-still, or run; if one hesitates, it may be in order for his friends to send wreaths.

When guiding the horse to jumps in the ring, the rider must apply himself, when the jumps have wings, to keep the animal close to the wall, for he may show a tendency to gallop outside of them. Some horses are so clever at this as not to allow the rider to suspect such a possibility until it is too late, and they avoid the obstacle by hairbreadths, which offers the danger of the rider's leg being injured. In order to guard against such a contingency, the rider will keep the reins closest to the wall ready for action, and use them promptly and effectively on his mount's slightest deviation, were it only of one inch, from the straight line; because that initial inch has the knack of increasing wondrously as the horse progresses, and of becoming a few yards before the rider is aware of it—especially if he be unaccustomed to jumping. It goes without saying that the direct leg—in this case the one toward the center of the ring—should be held as a barrier alongside the horse by means of its lower portion, which does not mean with strength unless strength be necessary; it should be used with the quality of touches (Chapter XVI) that the animal's sensitiveness, training, and *actual* degree of resistance require. Thus, if, for example, both legs are to be used in order to obtain more collection before the take-off (and therefore with more vigor), it may then be preferable to use each one differently, whether in strength, sort of touch, or position along the flank rather than to apply them both equally, because in order to jump correctly, *i.e.*, so as not to strain himself, and not to land awkwardly, often the cause of sprains to tendons and fetlocks; and also in order that he give an agreeable jumping sensation to his rider, it is imperative that the horse go straight to the obstacle, rise straight to it, plane straight over it, land straight, and continue on a straight path after having negotiated it. (When jumps have no wings or if although accompanied by wings they are placed in the center of the Ring, the horse must be directed to their center and jumped there.)

When the horse rises to the jump, he has a more or less marked tendency to foreshorten his head and neck and sometimes part of his body also; then to lengthen himself when planing, especially over a broad jump (*Figs. 99, 100, 101* and *104*); to remain lengthened (not all of them do so) while landing (as for example the horse in *Fig. 104*); and finally to return to normal conditions when resuming travel on level ground. It is necessary then that the rider have the reins so adjusted, and keep his hands and forearms so elastic as to follow those lengthening and shortening motions without offering the slightest resistance to the animal's mouth. *Fig. 97A.* The rider should thoroughly accustom himself to ride with the reins floating (page 201 of *Principles of Equitation*) and therefore *not to feel the horse's mouth* so that he will not have the slightest tendency to "grab" at it when the horse suddenly shortens his neck—a serious fault which those who are accustomed to hold on by the reins (they call it "feeling the horse's mouth" or "affording him support!") always fall into when they lose contact with it on those occasions, as they are lost in consternation without the support of their steady pull on the reins.

When that "grab" is effected, the horse, instead of continuing smoothly in the take-off, invariably does something else. He may stop and turn around, the jerk on his mouth generally being unequal on both sides, or, if his impetus be strong enough for him to jump notwithstanding the grab (and therefore to jump *against* his rider's hands), he jumps badly because the jerk has destroyed his equilibrium *Fig. 105A;* he then jumps sideways, or he hits the bar; or again he jumps more or less wildly, in a desperate effort to avoid the accident and consequent injury, that he fears, perhaps knows, will happen unless he makes a wild precautionary effort.[3]

Theoretically, the rider should regulate the horse's

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[3] In such efforts a horse will often toss his head so vigorously as—especially if long necked—to bang it against his rider's head. A blow such as this may have very disagreeable consequences, immediately and even later, the more so if the rider is leaning forward at that precise moment.

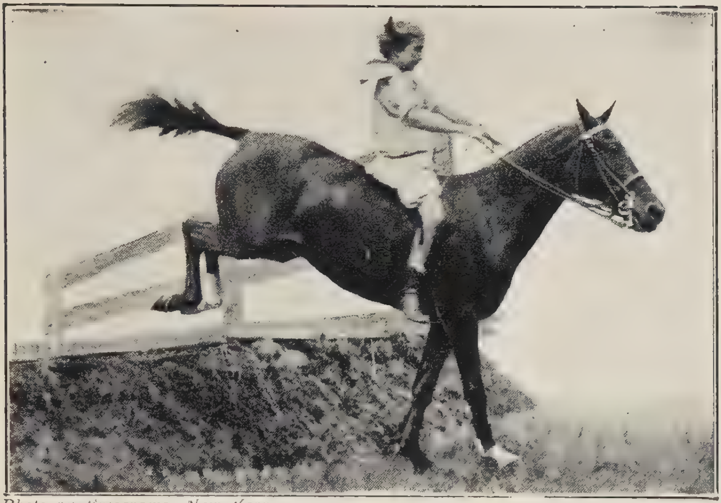

Photo by Fotograms, New York.
By Courtesy of "The Rider and Driver"

FIG. 105.

Mary Humphreys jumping without saddle in test for horsemanship for children under fourteen at Bedford Hills, N. Y., Horse Show of 1925. Excellent example of jumping without stirrups, in fact, without saddle. Notice closeness of seat, legs pulled low down; had she not lifted the hands on landing, her mount might have been a little playful; had she lifted them sooner she would have prevented him from jumping. (Fig. 105A.)

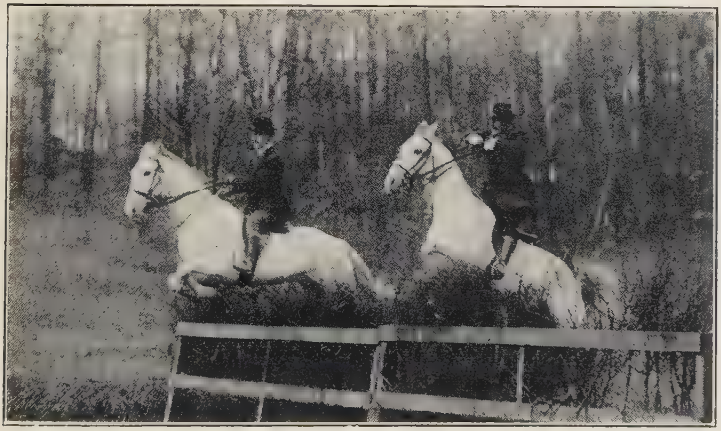

FIG. 105A.

Mr. Victor Nickol, and a friend, jumping. Notice the differences in the two riders: Mr. Nickol's correct position; and his companion's preventing his horse from jumping by lifting the hands involuntarily. Having stiffened toes instead of heels he is jerked off saddle.

speed, and therefore use the reins *before* the take-off; and at the precise moment of the take-off—sometimes and with some horses a couple of strides before it, he should allow the horse *complete mouth freedom* until the instant his forefeet land, when a gentle feel of the reins should be resumed so as to return the animal to his rider's control as soon as he reaches level ground.

Practically, however, many horses not being habituated to this sudden and complete mouth freedom, and therefore, resuming to "feel the hand" all through the jump, either as the result of habit or in consequence of conformation, the rider must always be ready to adapt himself to this kind of animal; or else when he gives him complete mouth freedom the horse will jump badly, or he even may not jump at all, stopping short right at the take-off. Nevertheless, in such cases the rider must *not* take hold of the animal's mouth because he might interfere with his jumping on account of having taken too strong or too jerky a hold, but *must allow the horse to take the hold that suits him, i.e.*, the hold that his habits and his power of jumping require; that offers the degree of resistance he is accustomed to feel from his rider's hands either to help himself to jump, or, still better, so as to land safely. For it will be found that horses which require this kind of handling are usually not endowed with a forehand conformation that is all that could be desired—this quite apart, of course, from the question of habit mentioned.

The only trouble arising from thus indulging the horse in what after all is a bad habit, is that owing to the energy he is bound to display in order to jump, as well as to the force of his momentum, the lean that he takes on the rider's hands which may be a light pull at first, increases from one jump to another until it reaches—

sometimes very soon—a point where the rider loses all control over him. Under such circumstances one of two things happens—either the rider who possesses no scientific means to prevent the pulling, tries to regain control by stopping his mount through sheer force, by yanks, by sawing his mouth, or by riding him head-on into a corner, whence he turns him when ready and "they're off again,"[4] or if the rider has scientific means at his disposal (his mount being, of course, trained to them) he obtains a flexion, followed by a collection—that should be obtainable practically at any gait—the moment the horse touches the ground with the front feet. The horse thus flexed does not have his impetus broken, because of both flexion and collection being obtained by the movement forward; yet he becomes light on reaching level ground, and simply takes a new light "lean" for the next jump, of which he is again relieved on landing—and so forth all through the session of jumping.

But on the contrary, when the horse is yanked and his mouth is sawed, etc., his weight being forcibly thrown back, more or less violently, on the hocks, he must exert himself far more than under the more favorable conditions stated in the preceding paragraphs. In any event, each start, jump and stop made in that rough and excited manner, involving the exertion of much more energy than would otherwise be necessary, furnishes one of the causes why so many jumping horses get disgusted with their work, become "rank," "stale," "sulky," etc.; which terms are only ambiguous words used by certain horsemen to camouflage their having rendered their horse obstinate, restive or even vicious; which disasters often unfortuately occur to animals who may nevertheless have all the qualifications to make excellent jumpers!

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[4] These sorry performances are even seen in Horse-Shows . . . the last place in which they should occur.

Another cause for a horse's becoming "rank," etc., is abuse of his patience or his power of endurance. Although the advice concerning jumping given in these two chapters has only once mentioned the observance of any moments of rest between jumps, the well-informed and considerate rider—in other words the real horseman—will think of his mount, gauge his powers, and relieve him of all the fatigue and boredom he possibly can, while yet using him to the ends he has in view; to which effect not only will he give him very frequent breathing spells, but he will also cause him to jump as calmly as possible, and will never make him jump "the limit" time without end over the same obstacles.[5] Instead of that, riders should apply themslves to make jumping—or anything else—a pleasure to their mounts.

When the rider has thoroughly learned to jump correctly over four-foot bars and to take some broad jumps too, he may permit himself some slight irregularities—as in literature, a certain "*licentia poetica.*" He will therefore be occasionally able to take practically the torso position he likes, on one jump or another; provided, of course, he does not violate the laws of hygiene or equilibrium, the mere attempt at which meets, as a rule, prompt and more or less severe punishment. A good example of this licentia is offered by *Fig. 106* in which the rider is shown with twisted torso, looking at the jump he has just got over, though he is leaning correctly backward in obedience to the law of equilibrium, and not crouching on his mount's withers in latter-day style, as shown in *Fig. 94.*

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[5] I have frequently seen horses jumped forty times in succession—much harder to do in a ring than in the field—without any breathing spell between jumps, because they had jumped *once* badly at the beginning of the session! I have also seen this cruelty done to horses, because they had (unfortunately, as it turned out for the poor beasts) jumped uncommonly well, and every one in the spectators' gallery wanted to have a try at them—each try consisting of six to eight jumps, and often more! And so, instead of being rewarded for good performance by less work, the poor animal was abused!

Nothing has been said in these two chapters concerning horses' refusals and incorrect manners of jumping, because most of those mistakes fall under the scope of training and can be properly handled only by riders who have reached that stage. Something must, nevertheless, be said here concerning the case of the horse who, though not vicious, nor even refusing in the full sense of the word, simply stops good-naturedly at the jump without offering defenses. This he may do because the rider unconsciously did something wrong—either yielded the hands too soon, or too late; or did not yield them enough; or took too strong a hold; *or communicated to his mount his own feeling of insecurity and lack of confidence* (as is very often the case)—or it may arise from the animal's cunning desire to test his rider's horsemanship (which experienced horses sometimes enjoy doing); or it may be the consequence of other circumstances not possible to be foreseen here, and possibly inexplicable even to the parties present. Such a cause may be physical pain from some unkown cause—corns, for instance, or a slight sprain, or some worse ailment existing but unsuspected. If a horse who habitually jumps well begins to refuse and it is *certain* that it is not to be ascribed to any fault of the rider, the services of a veterniary may be needed.

Whatever may be the cause or reason for it, the horse, unless a recognized trickster, must be granted the benefit of the doubt. To that effect he must be walked away from the jump on the same path on which he approached it. While it is preferable that he should be walked, without being excited, the aids—including spurs and

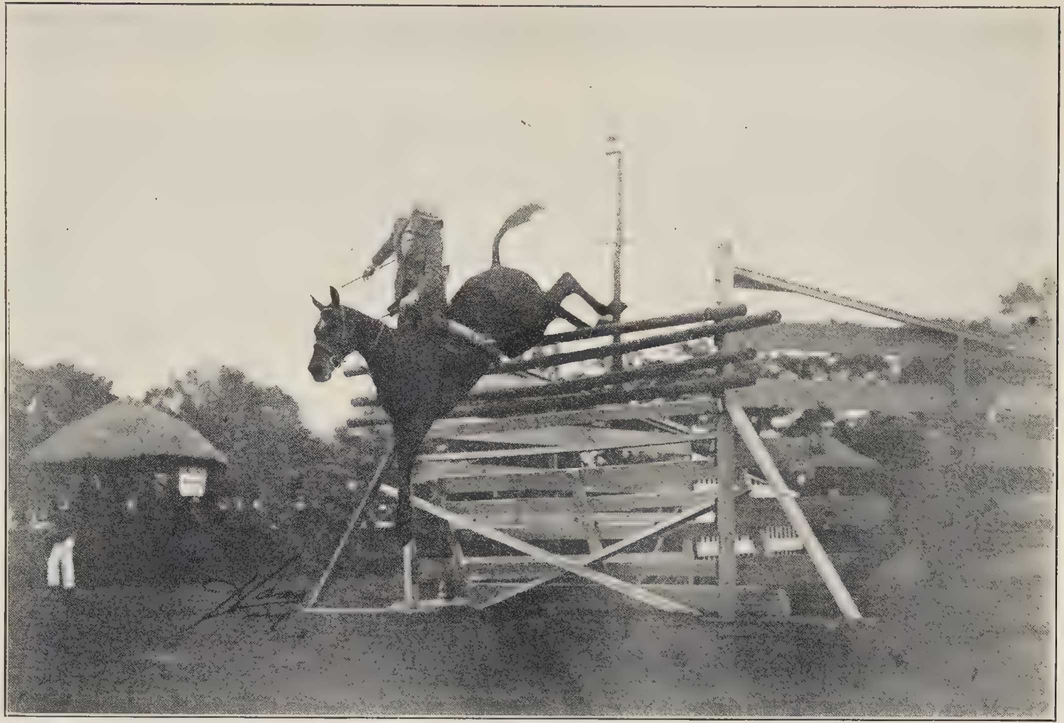

Photo by Haas.

FIG. 106.

"Freddie" Wettach jumping "Going Up" over 7 feet, 3 inches. A good example of "licentia poetica" in horsemanship under exacting conditions. Notice rider's torso, perpendicular although twisted- which does not suggest his having laid on his mount's neck. Compare with Fig. 94. Picture by courtesy of "The Rider and Driver."

whip, if necessary—should be applied not so much for punishment as for obtaining a higher degree of collection, *possibly*—not necessarily—to the extent of tiptoeing. (*Fig. 22*). On obtaining this, and when at a convenient distance, *in straight line,* but not too far from the obstacle, the horse should be turned sharply—preferably by a pivot on the haunches—and sent to the jump to the accompaniment of more vigorous "encouragements" from legs, spurs, and even whip if necessary, which latter, so as to avoid "crumpling" should not then be used in "lashing style." The voice may also be used, either encouragingly, or threateningly, according to the animal's disposition and the manner of his offense.

If the horse has not made the refusal through vice or pain, the foregoing means prove usually sufficient to make him jump—often very well—but if for some reason they fail, then, while taking the horse back for a new try, the aids should be used more vigorously than the last time, spurs and whip included; on this occasion not so much merely to obtain a probably academical "higher degree of collection," as in order to inflict a certain dose of punishment. To this effect a couple of light lashes may be added—right and left, saberwise—when going away from the bar, possibly again on turning, and perhaps also just after having turned—therefore, *if necessary,* six in all. It is better as a rule (which nevertheless has exceptions) to avoid lashing at the take-off in order not to provoke crumpling at that delicate instant.

But under no pretense whatsoever should a horse be punished once he has taken-off, nor still less after he has jumped, even if badly, as that is the best means of rendering him thoroughly disgusted with jumping.

While the foregoing treatment then generally does the trick, a threat with a lash whip, if necessary even the actual cut, applied below the hocks, and just before the take-off, by an experienced horseman on foot who knows just how and when to do so (we must remember that we are still in a ring), will send the animal over the bar in perfect shape—*provided* his rider does not allow himself to be influenced by the sight of the lash whip, and consequently that he does not tighten himself up and clutch at the reins, anticipating: "what is the horse going to do when he receives it?" All the horse is going to do is to jump, better and more agreeably for his rider than before, if more energetically.

The horse, especially after he has been thus more or less forced to jump, must be walked, quieted down, spoken to lovingly, *and petted,* even dismounted; so that he will realize that he will be punished if he does not do his duty, but also that no ill-will is entertained against him, and that he will be caressed as soon as he gives satisfaction. To that effect, especially if the voice has previously been used scoldingly, it should be used caressingly *from the moment of his planing down to his reaching level ground,* and thereafter.

Some riders caress their mounts after a refusal, or before a jump, in order to placate them, or to coax them, or for some other mysterious and inexplicable reason. That is utterly wrong because the horse, never romantic or sentimental, but thoroughly business-like in his work, understands only "spot payments" or punishments, and accepts no bribes. It is therefore no use trying to propitiate him in advance.

An excellent means of rectifying incorrect torso positions in riders already accustomed to jump is to have them lift one hand, with arm extended, right above the head while going over bars, first jumping at medium height, then gradually increasing the height of the jumps.

This means, adopted by Mr. McMenimen of York, Pennsylvania, a well-known horseman, is in accordance with the principle enounced by M. de Sevy, a French Cavalry officer, in his remarkable book called *Saut d'Obstacles et Galop de Course.*

Says M. de Sevy on page 30 of this book: "When an arm is lifted, an internal muscular effort is produced *upward.* The strength so expended reacts on the shoulder by causing another internal effort, in an inverse direction to, but equal to the upward effort; but in a *downward* direction." (The italics are ours.) Therefore, the lifting of the rider's arm compelling the posterior muscles of his body to settle backwards, causes his torso to keep erect and his seat to come down into the saddle without extra effort on his part.

CHAPTER XXXIII

BEHAVIOR IN THE RING

THE ring of a Riding School is a place where education, mental and physical, is given to one of the noblest of God's creatures, and to others of them who generally admit themselves to be the very highest type of created being. It therefore should be held in the same light as any other seat of learning; and consequently none of the latter beings should comport themselves while within its walls otherwise than they would in a classroom, or in a lecture-hall of a university. Just as they would not dream of entering such places by cutting capers, or walking on their hands, so they should not enter a ring by leaps, bounds, and rushes, as is so often done by people possessed by the idea of "riding for the gallery." They therefore should still less whistle or sing or shout, or rush wildly around, or be guilty of any other boorish misbehavior, especially when ladies are present, and still more especially when ladies are riding, which is precisely when such antics usually take place—probably in order to attract the ladies' attention, which it certainly does, although rarely in the manner hoped for. In a ring, particularly, every rider should exercise the same courtesy, forethought, kindness, and consideration for the rights and necessities of others as every lady and gentleman does under any other circumstances.

On entering the ring, a rider should move in the same direction as all the others. There should be a general change of hands every ten or preferably every fifteen minutes, on a signal given for that purpose by an electric bell timed accordingly, or on an order of the ring master or the senior riding instructor working in the ring at the time. No other person should undertake to order changes. They ought to be executed without delay by all present. On his leaving the ring, the next in seniority should take charge of this matter, paying attention to observe it promptly on the minute. If for some valid reason, the change is not desired, the senior riding master present should be requested not to order it; but it should not be omitted unless there has been a previous request for it.

Those walking their horses should ride on tracks parallel with and away from the walls toward the center of the ring, leaving sufficient space next to the walls for at least two or three riders to move abreast in it. Those riding next to the wall should be trotting, or cantering, slow or fast as they may see fit (though never at a fast gallop). Riders wishing to pass each other should do so by diverting their mounts toward the center of the ring and returning to the wall *ahead* of the out-distanced horses, but *not under their noses*, as by so doing they would interfere with the latter's smooth progress; which none should do to others for the simple reason that they would not like to have it done to themselves.

When a rider, who is trotting or cantering, desires to walk, he should move his mount toward the center of the ring while reducing speed; and he should never pull him up more or less abruptly, in front of other riders. Likewise, when he wishes to resume a faster gait than the walk, and therefore to ride close to the wall, he should begin increasing speed before leaving the central track, in order to be in full movement when he reaches the wall, thus not interfering with the smooth progress of other riders.

No one should halt close to the wall, unless in so doing he will not interfere with any other rider moving close to the wall. And even if wishing to halt while riding on a central track, he should take care not to do so when another rider is right behind him, not only not to interfere with that rider's smooth progress, but also not to let the forefeet of that rider's horse strike his own mount's hind feet, as this might cause some injury or provoke kicking. But he may stop on an interior track if he sees that the horse next behind him is at sufficient distance for the rider to avoid him when halted.

A rider desirous of backing his mount while in the center of the ring—he should rarely do so elsewhere unless he runs no risk whatever of interfering with others—should always glance to his rear, in order to be quite sure that he will not back his mount against some other horse.

When it is obvious that a rider requires to work for a few minutes in the center of the ring, the other riders should as much as possible avoid going there just at that moment. This should nevertheless not deter others from executing the *manège*-figures which they might desire and which they should be able to perform without disturbing the rider temporarily working in the center of the ring.

While in theory no rider should walk close to the wall, in practice it often occurs that in the teaching of footwork, or for some other reason, proximity to the wall is temporarily necessary for pupil or horse. The wall should nevertheless not be arbitrarily taken, not even by the ring master or the senior riding-teacher without permission from all other teachers present, and from riders going by themselves. Although such permission should always be requested, it should not be refused excepting for very cogent reasons; because all horse-folk, professional or amateur, should entertain friendly feelings toward each other, and try to assist one another to advance in horsemanship.

To that effect no one should publicly criticize other persons' horses, manner of riding, teaching, etc., in such a way and with such a tone of voice as to injure their interests, reputation, or feelings. Nor should criticism be voiced unless it is in order to do so. That reciprocal criticism should take place among professionals or friends, or if requested, is *absolutely necessary*, because without criticism none of us would advance (therefore the person most criticised has sometimes the best chance to progress if he only knows how to turn it to his advantage!); that professionals should afford criticism to their own pupils and patrons is correct, because criticism of what those ladies and gentlemen do and see and hear is part of the instruction which they pay to obtain. Therefore, any riding teacher who does not criticize his pupils and other riders to his pupils is taking money under false pretenses; and still more would this be the case if he were to give wrong criticisms, false praise, or erroneous principles. Sooner or later the pupil will be told or will find out that what his riding teacher has told him in criticism or dispraise of another was untrue; then his confidence in and his respect for that riding teacher will vanish or turn into something worse. Especially is this true of false criticism by one teacher of another's horses, methods, or pupils.

A real horseman should seize every opportunity to speak well of a fellow-horseman's horses, manner of riding, or other qualities. If in conscience he cannot do so, he had better keep silence and allow things to adjust themselves by the force of their own momentum.

Likewise, we should always hold ourselves in readiness to render professional or other service to one another, whether in holding a horse, watching over a pupil in his teacher's absence; giving a little needed advice, as when a curb-chain is too loose, or one stirrup shorter than the other; or warning against a danger, like that of a broken girth, or of a bit of glass in the track; as we would wish the same service to be rendered to ourselves.

No riding teacher should publicly ask another's opinion of his horse or of his pupil, etc., unless he knows beforehand that the answer will be favorable. Otherwise, it may seriously embarrass the person addressed, for if he were to reply approvingly he might be going directly against his own teaching, or against his privately given opinion to his own pupils. If he spoke approvingly of a horse that was contrary to specifications, he might lay himself open to reproach from the buyer, who subsequently might with every reason accuse him of having improperly influenced his choice.

While in theory no one should ride "against the hand," *i.e.*, in the direction opposite to other riders in the ring, who have the right of way, in practice it may be done by professionals for the good of the horse he is handling at the time; as for example to accustom him to face other horses when outside. Colts and ill-trained horses are apt to whirl around and play other pranks when they meet other horses in the open going in the opposite direction, especially if the latter be moving fast.

Only a very expert amateur should allow himself the privilege of thus riding against the hand, and he should do so only when there are but few riders in the ring. It would be even suitable if, whether amateur or professional, he requested permission, or at least gave notice that he was about to ride against the hand, unless he is so well known by all present that they all are confident of his ability not to disturb them while doing so. The person riding against the hand, whether he be an amateur or a professional, should be a skillful rider on a well-controlled horse, for he *alone is responsible* for anything that may occur through his departing from the well-established rule: "Everybody to ride in the same direction." When this occurs, no other rider should be obliged to divert his mount from the track, nor be deprived of the right of executing any *manège*-figure that might suit his fancy; although courtesy, the protection of himself and of his mount, and common sense should urge him to do so without interfering with the rider who is going against the hand. When a teacher for some reason wishes his pupil to move temporarily against the hand, he should not cause him to do so before having asked permission of the other riding teachers present.

Riding teachers or pupils executing *manège*-figures while other riders are in the ring should regulate their movements so as not to collide with other horses, not to come in contact with their hind feet, nor to interfere with their progress; for obvious reasons. They should, therefore, when making a circle, for instance, deviate from it into any other design in order to avoid causing these annoyances.

No vicious horse should ever be worked in a ring if timid or elderly persons, beginners, ladies, or children are riding; and no whipping or any other sort of manhandling should take place then, because one such occurrence may make a frightened person give up riding altogether—and this very person might eventually have developed into an excellent rider. This may be a material loss to some teacher and perhaps a serious loss to horsemanship as a whole. But rather than feeling annoyance at someone's going against the hand, or by other riders executing *manège*-figures; or by someone's keeping along the wall; teachers as well as pupils should welcome these circumstances, as the resulting necessity for watching over their own movements, of guiding their mounts from and to the wall, and of suddenly confronting another horse moving in a contrary direction, or cantering around one's mount; because they stand in good stead as experience for novices or timid riders who thus get accustomed to a lot of things indoors (where no serious accident can befall them) and are therefore not terrified by similar occurrences that may happen to them when they start riding in the open.

Jumping should be done at fixed hours of the day, settled in advance; but by unanimous consent a bar may be occasionally placed against a wall, so that a person unable to ride at the hours prescribed for jumping may have a chance at a few jumps. This facility should be readily granted because the sight of it accustoms other riders to the idea of jumping, acting on them much in the same way as does the bar on the ground advised at the beginning of the preceding chapter. And besides, it affords a breathing spell to the other horses, while for a moment agreeably diverting the minds of both teachers and pupils from work and therefore enabling them to resume their tasks with greater zest. But in order that the person in whose favor that temporary license is given may enjoy the full benefit of it, every other rider in the ring should not dash at the bar, as the resulting confusion generally delays unnecessarily the resumption of the other riders' studies. Nevertheless, this need not prevent some skillful rider or riders taking the opportunity of jumping, as when done in an orderly manner it may serve as an object lesson and an incentive for novices, or as an encouragement to the very party in whose favor the permission to put up the bar was originally given.

Polo should also take place only at certain hours. Under no pretext should polo playing or riding be allowed while pupils are being taught and green or nervous horses are being trained. Nevertheless, special exception may of course be made under certain circumstances—for example, to facilitate the sale of a polo pony. But even then, care should be exercised, and the turning and galloping should be done to just the sufficient extent—and no more—necessary for the intended purchaser to ascertain whether the animal offered him is "up to specifications."

Visitors on foot in a ring should not stand along a wall, as they thus interfere with the horses; besides which they are in danger of a kick from a passing horse, without having a chance of avoiding it on account of the wall precluding the possibility of escape. They should be perfectly welcome to stand in the center of the ring where riders can see them and avoid them without difficulty or trouble.

Unmounted or dismounted horses should not be held close to a wall; still less stand head on and at right angles to it, as their hind legs then are a source of danger for the riders. They should be kept in the center of the ring, standing parallel with any one of the walls; and stay there no longer than absolutely necessary.

While in or near a ring, people should not amuse themselves by brandishing a whip or making any unnecessary motions with it. This may frighten some horse and cause accident or annoyance, besides giving proof of a lack of the consideration for others which all real horsemen should have.

Unridden horses being led for exercise by a mounted rider should not be led around a ring while pupils are being instructed; this should be done when no other riders are in the ring. If it cannot be so arranged, led horses should always be kept near the wall, the mounted one being ridden on the inside. It is preferable for the person exercising led animals to keep moving in the direction contrary to the other riders, an exception to the rule of not riding against the hand; because the led—therefore possibly uncontrollable—animal being close to the wall cannot possibly kick out at others; and as the led horse never feels another horse coming behind him, he will have less tendency to kick. Exercising led horses in a ring full of riders is apt to be a nuisance to the latter, and should be avoided if possible.

All major cleaning of the ring, such as general dustings and sweepings, washing of windows and panels, harrowing, leveling, watering, and so forth, should be done either early in the morning or late at night, and nothing of the sort should take place when there are riders or pupils present. The failure to observe this is in about as good taste as would be washing the windows of a drawing-room while visitors are present. In the middle of the day, when most people are at luncheon, dusting of gallery seats, etc., is permissible, perhaps also a light sprinkling of the tan-bark providing no jumping or other riding is going on with which such measures might interfere; but that is all that should be allowed.

Many men, and unfortuately some women, apparently are convinced that as proof of their horsemanship or sportsmanship they are required to act, talk, and dress in a loud or swaggering fashion which perhaps they would not think of adopting under other circumstances. The equestrian art is essentially one for gentlemen. It was once confined to this class; the words for "gentleman," *cavaliere* in Italian, *caballero* in Spanish, *chevalier* in French, and "chivalry" itself are all derived from the horse: *cavallo, caballo,* and *cheval.* Those who practice it, whether professionally or as amateurs, should consequently conduct themselves—and most of all when in a riding-hall—in such a manner as to do credit to their calling or to the sport. They therefore should never act so as to lead persons unconnected with horsemanship into believing it necessarily associated with vulgarity, low principles, or lack of refinement. The fact is quite the contrary; yet horsemanship is sometimes brought into disrepute because some of those interested in it fail always to keep in mind that being a Horseman means having the Honor to be the friend and master of one of God's most noble creatures.

THE END

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